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A P O L L O



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No. 2. Bristol figure representing "Spring." 11 inches high. Impressed T^o mark. Period 1776.

No. 3. Worcester Tankard. 5½ inches high. Apple Green ground colour. Period 1760.
No. 4. Bow Fruit Dish. 10 inches square. Anchor and Dagger mark. Period 1760. Illustrated in colour "Brief History of Old English Porcelain" by M. L. Solon, Plate V.
No. 5. Worcester Tankard. 5½ inches high. Apple Green ground colour. Period 1760.

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THE NEW PICTURES IN THE VATICAN GALLERY.—I

BY MICHELE DE BENEDETTI



FACADE OF THE NEW VATICAN GALLERY

By Senator Beltrame

THE Vatican Art Gallery is more celebrated for the quality of its paintings than for their number, but even so, it has always been the Cinderella of the Vatican collections.

Begun by Pius VI at the end of the eighteenth century, and dispersed after the invasion of Napoleon, it was formed again with pictures returned from the Louvre, and was then placed in the apartment of the Borgia. Later it was rearranged in the old apartment of Gregory XIII, on the third floor of the loggia of the cortile di San Damaso, and lastly, was transferred to the Bramantesco wing of the Belvedere. But now, with the replanning of the Vatican City, a special building has been erected to conform with the Museums.

* * *

The Collection has also been hung in a new order, and enriched with 181 pictures which were in the apartments and stores of the Vatican and in the vestry of St. Peter. The paintings now number 463.

The architect of the new building is Senator Beltrame. Much discussion has been centred on the design, the interior decoration of the rooms and the arrangement of collection. But it is not my task to take part in polemics. Neither will I discuss the treasures of the old

collection, except for their connection with the newly acquired paintings.

I cannot even mention all the new ones, as that would be impossible in the space of two articles. I can only select those of the greatest importance.

* * *

The first room is devoted to Byzantine art and the earliest Italian schools. It contains 119 panels, of which forty-three came from the old Gallery. The celebrated "St. Francis," signed by Margaritone d'Arezzo, is the dominating work.

The majority of the new paintings are Byzantine. There are, however, paintings of very different schools. The main group is composed of small panels of the Italo-Cretan school, which flourished in Crete, in Greece, in Pulia and in Venice, and was followed by Greek artists who had become Italianized. Near these are several examples of monastic art from Mount Athos.

The work of greatest antiquity is the "Christ giving Benediction" (No. 90). It came from the Vatican storerooms, and dates from the thirteenth century. Several of the pictures are traditional works following the most rigid formulas of the *maniera greca*, as Vasari called it.

A P O L L O

Among the icons of the Russian school, of the seventeenth century "Saints John the Baptist, Chrisostom, Stephen and Simone" (No. 29), deserves special mention. In some of the others can be seen traces of new ideas influencing even

Among acquisitions in this room that are not Byzantine, I remember in particular some small paintings of the Passion (Nos. 108-112), part of a predella, of the Bolognese school of the fourteenth century, full of great



THE MADONNA, HOLY CHILD, AND SAINTS

Byzantine School

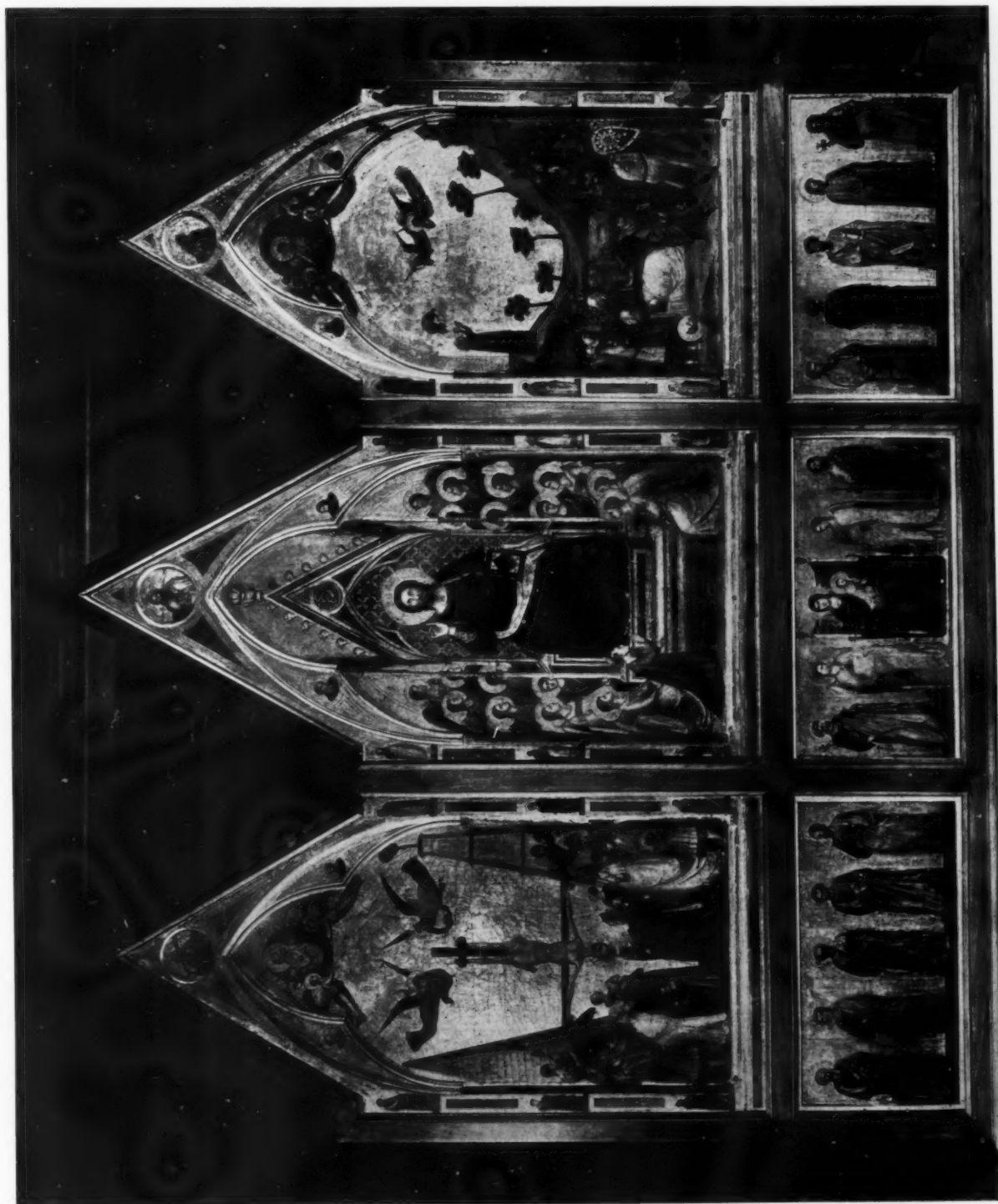
the inflexible precepts of Byzantine art. This is apparent in the small *Pieta* tryptich of the Greco-German school of the sixteenth century (No. 37), and in the two small panels of the sixteenth century, with "St. Peter and St. Paul" and "St. Anthony and St. Francis" (Nos. 84-85); the first shows oriental, and the second Italian influence.

The Vatican collection of Byzantine paintings is undoubtedly the best in Italy, finer than that at the Museo Civico in Venice, at the Art Gallery at Bologna, or at the Academy at Ravenna. Now that it has become difficult to visit the Russian museums, this collection is an excellent contribution to the history of traditional Byzantine art.

simplicity and deep feeling, not unlike Jacopo di Paolo.

The second room is occupied by Giotto and his followers, and contains 121 paintings, seventeen of which are newly acquired.

Among these is the famous tryptich, supposed to be an altar-piece, which Cardinal Stefaneschi ordered Giotto to paint about 1328. Actually it was the altar-piece of the old Vatican Basilica. After the demolition of the latter it was divided, and part of it, in very bad condition, could be seen in a room of the vestry of St. Peter's. Vasari writes in the *Life of Giotto* that the Pope Benedict IX called the painter to Rome and "highly praising his virtue in art, ordered him



By Giotto and his Pupils

THE STEFANESCHI TRYPTECH



THE MADONNA AND HOLY CHILD
Byzantine School. Seventeenth century

to paint five histories of Christ's life in St. Peter's, and the principal panel in the vestry."

Owing to the bad state of the painting, however, several critics refused to attribute it to

Giotto. Cavalcaselle believed that only certain parts, such as the central panels, were executed by the master. Professor Venturi, in his "Storia dell'Arte," was of the same opinion. Later on he agreed with Berenson in considering the panel to be more in the manner of Daddi. Now the problem has been opened afresh because, for the first time, the painting can be seen in good condition and from both sides.

The altar-piece consists of three large panels and six small parts which formed the predella; two of these are missing.

On the central panel we find Our Lord on one side and St. Peter on the other, both enthroned. On the left wing is the Crucifixion of St. Peter, and on the back St. Andrew and St. John the Evangelist. On the right there is the Martyrdom of St. Paul on the one panel and St. James and St. Paul on the other.

The central panel, with Our Lord enthroned surrounded by singing angels, is a variation of the well-known Cimabue "Madonna Enthroned." The Crucifixion of St. Peter reminds one of the treatment of the same subject in the upper church of Assisi.*

The central portion of the predella represents the Madonna with the Child on her knees, enthroned between two angels and two Apostles. The decisive structure of the composition and the

* Van Marle—The Development of the Italian Schools of Painting—Vol. III.



THE STEFANESCHI TRYPTICH (Part of the Predella)
The Madonna, Holy Child, and Saint

By Giotto and his Pupils



By Giotto and his Pupils

THE STEFANESCHI TRYPTICH (VERSO)

nobility of the figures, which remind one of Roman statues and Byzantine mosaic, make this the most beautiful part of the whole work.

* * *

Among other new works exhibited in this room (which also contains the well-known "Christ" by Simone Martini) the most important is a "Madonna and Child" (No. 186), by Spinello Aretino, which shows the grace and feeling of the Sienese school, together with the rather conventional colour of the Florentine.

The little polyptich by Bernardo Daddi (No. 174) formerly attributed to his school, and two small panels of Evangelists by Giovanni di Paolo, should be noted.

The third room takes the name of Fra Angelico, but in addition to his small and wonderful works there are others that are also very beautiful, in particular the luminous scenes of the Miracles of St. Nikolas of Bari, by Gentile da Fabriano, and the splendid tryptich by Filippo Lippi.



THE MADONNA AND HOLY CHILD ENTHRONED
By Spinello Aretino



THE MADONNA ENTHRONED AND SAINTS
By Marco Palmezzano, F.R.A.

Of new paintings there are only two secondary works, a Pietà (No. 264) by a pupil of Benozzo Gozzoli, and a "Madonna and Child Enthroned," by a follower of the Fra Angelico (No. 254). In the fourth room, devoted to Melozzo da Forlì (on account of the celebrated "Sixtus IV and his Court, and the Platina" and the famous "Angels playing Instruments," from the Cupola of Santi Apostoli) we find new pictures by his pupil Marco Palmezzano (Forlì 1456-1540), all of which are signed (Nos. 271-273-276). By far the best is the "Virgin Enthroned with Saints" on a background of winter landscape. This painting is especially striking for the composition, and the harmonious strength of its colours.

In the same room is a large and splendid Flemish tapestry, a French production from Tournai (1458-1467), woven for the Duc di Borgogna, Philip the Good, on the looms of Pasquier Grenier. The name of this tapestry, "Arazzo del Credo" comes from the three verses of the Credo written on the top of each of the three parts.

OLD ENGLISH COMMODES

BY R. W. SYMONDS



Fig. X. A MAHOGANY COMMUNE OF GRACEFUL DESIGN. (Circa 1760)

THE term commode was first used by such cabinet makers of the eighteenth century as Chippendale and Ince and Mayhew to describe a chest of drawers, which usually possessed a front of serpentine form, its front corners canted and ornamented with carving, sometimes contained in a panel, see Fig. II, and sometimes in the form of a truss, see Figs. III and VII. Important and elaborate commodes were supported on short legs (Fig. I). Chippendale includes in his "Director" illustrations of designs of commodes standing on six legs and others on four (Fig. V). The simpler commode was designed either with bracket feet (Fig. II) or with a plinth (Fig. III). As an alternative design for a commode with drawers, Chippendale shows several examples with folding doors.

The design of the commode on legs was unquestionably copied by Chippendale from the contemporary French commode. In fact he describes such examples as "French Commode Tables," although it is difficult to understand to-day why such pieces should have been described as tables at all!

A further design which Chippendale terms a "Commode Table" is one here illustrated

(Fig. VI) which, it will be seen, is made with a knee-hole with two drawers above and three drawers on either side. Ince and Mayhew also show two elaborate designs of knee-hole tables, but they describe them as "Commode Dressing Tables."

It seems from these published designs that the commode was intended sometimes as an ornamental piece for the drawing room or salon, and sometimes as a dressing table. In the latter case it rightly belonged to the bedroom. This classification is borne out by Thomas Sheraton, who writes of this piece of furniture in his "Cabinet Dictionary" (1803): "Commode from the French, and signifies a woman's head dress. In cabinet making it applies to pieces of furniture, chiefly for ornament, to stand under a glass in a drawing room. . . . It is sometimes used more agreeably to its derivation, and signifies such commodes as are used by ladies to dress at, in which there is a drawer fitted up with suitable conveniences for the purpose. . . ."

The commode designed with legs has survived in very small numbers by comparison with those with bracket feet. The distinguishing characteristics of the commode intended for use as a dressing table was, as Sheraton described, the

A P O L L O



Fig. I. A FINE MAHOGANY COMMODE OF ELABORATE DESIGN ON LEGS
(Circa 1755)



Fig. II. A COMMODE DRESSING TABLE WITH CORNERS DECORATED WITH
FINELY CARVED GOTHIC TRACERY
In the Collection of Geoffrey Blackwell, Esq., O.B.E.

OLD ENGLISH COMMOTES

provision of a toilet glass and compartments fitted to the top drawer. A point of difference between the commode and the ordinary chest of drawers is that the former has not the square proportions of the latter because of its greater width. A commode seldom measures less than 4 ft. in width, a measurement which would be exceptional for a chest of drawers. If a chest of drawers is of

commodes were seldom made from this wood. The supposition is given credence by the fact that when commodes first came into vogue—judging by examples extant about 1730—they were made for the fashionable, who demanded furniture of the then new mahogany wood in preference to the *démodé* walnut. Commodes in Japan lac must have been made in considerable



Fig. III. A FINE COMMOTE WITH CARVING OF UNUSUALLY FINE QUALITY
(Circa 1740). In the collection of Francis P. Garvan, Esq.

serpentine design the front corners are generally canted and decorated with fluting or a fret in the Chinese or Gothic taste and not with trusses which are the distinguishing feature of a commode.

The eighteenth century mahogany commode is a piece of furniture which is usually of fine quality as regards the cabinet work and the wood, showing that its original cost was expensive and that it was made for the fashionable and wealthy patron. Those people who could not afford to buy a commode for use as a dressing table had necessarily to be content with either a chest of drawers or a small knee-hole dressing table, considerable numbers of the latter of simple design both in walnut and mahogany having survived.

Since there is no record of the existence of a walnut commode, it must be assumed that

numbers, and particularly during the years 1750–1770, when there was a prevailing craze for rooms decorated in the Chinese taste. That so few examples of lacquer commodes have survived—the author only knows of four—is due to the fact that the painted and varnished surface of lacquer furniture makes it impossible for it to withstand many generations of domestic usage.

Commodes which can be dated prior to the design of those illustrated in the first edition of Chippendale's "Director" have survived to-day in comparatively few numbers. An unusual example of one of these pre-Director commodes is illustrated in Fig. VIII.

The *bombé* form of the front and the two sides, the massive paw feet and the marble top,

all point to a date not later than 1735. The top drawer is not fitted with a toilet glass and compartments, and it was not therefore designed for use as a dressing table.

An extremely graceful example of a dressing commode is illustrated in Fig. II. The carved

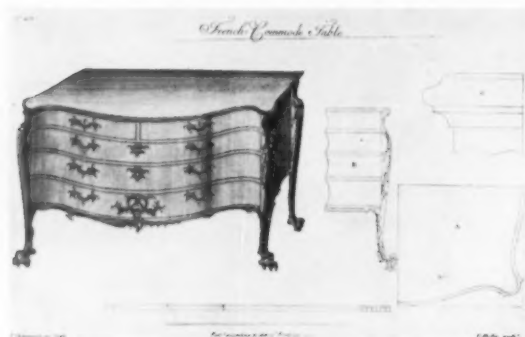


FIG. V. PLATE FROM CHIPPENDALE'S GENTLEMAN'S DIRECTOR, 1st Edition, 1754, OF A FRENCH COMMODOE TABLE

Gothic tracery decorating the two canted corners is a most unusual *motif* for a commode. Another feature of this piece is that the drawer fronts have a cross banded border, a refinement not often found, even on a commode of the highest quality.

The elaborate mahogany and gilt commode illustrated (Fig. IX) is one of a pair which came from Rokeby Castle, Yorkshire. It is, however, an exception to the rule as regards its proportions, since its height is nearly equal to its width. This commode, like the example illustrated in Fig. VIII, has a marble top. All the examples illustrated in the "Director" seem to have mahogany tops, since Chippendale in his descriptions of the plates makes no mention of marble.

The commode (Fig. III) with the broad canted corners decorated with trusses is another example, the date of which is prior to the commodes illustrated in Chippendale's "Director." It has no French influence in its design, since its carved mouldings and trusses are architectural in character.

In his explanatory notes of the plates illustrating commode tables in the third edition of his "Director," Chippendale, referring to two examples, writes: "Ornaments may be of Brass if required." Judging from the few examples which are to be seen to-day, the mahogany commode with ormolu mounts was extremely rare. This, however, was not so in the case of the commodes of the later period of

1765 to 1785, when they were designed of half-circular or serpentine shape with folding doors, veneered with satinwood or harewood, and elaborately ornamented with inlaid or painted decoration. These ornamental commodes, which were designed for the drawing room or boudoir, were often embellished with finely chased and watergilt metal mounts.

Chippendale, in describing an elaborate example of a commode, writes: "I would advise to model this Design before Execution, as it will save Time and prevent Mistakes." This remark reveals the pains the eighteenth century cabinet maker took to give his piece the best proportion and the utmost grace. One outstanding feature of the serpentine-fronted commode is the graceful and subtle line of its curved form. In a fine example the curve is shallow and not emphasized. Such a commode is illustrated in Fig. VII. In serpentine chest of drawers, which are pieces generally of inferior quality to the commode proper, the curve is much more pronounced and lacks the grace of outline of the commode of high quality.

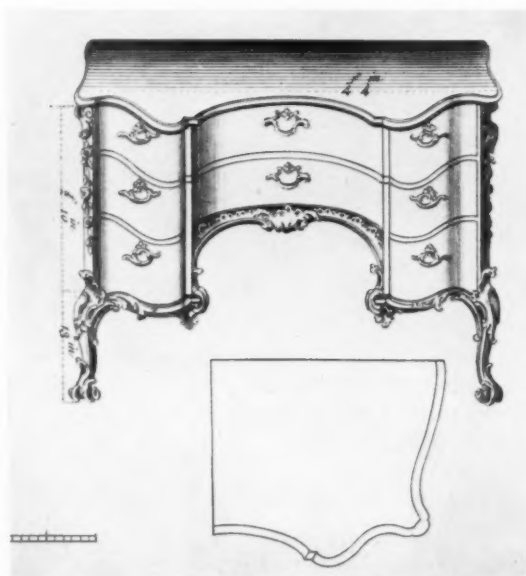


FIG. VI. PLATE FROM CHIPPENDALE'S GENTLEMAN'S DIRECTOR, 3rd Edition, 1763, A COMMODOE DRESSING TABLE WITH KNEE-HOLE

The quality of the carving which is usually confined to the decoration of the canted corners on a mahogany commode is generally extremely fine. The mouldings of the top and the plinth on the majority of examples were left plain (see

OLD ENGLISH COMMDES



Fig. VII. A COMMDE DRESSING TABLE OF EXCEPTIONALLY ELEGANT FORM AND CARVING OF HIGH QUALITY. (Circa 1760)



Fig. VIII. A COMMDE OF BOMBÉ SHAPE WITH MARBLE TOP. (Circa 1730)
In the Collection of C. D. Rotch, Esq.

commodes illustrated, Figs. II, VII, XI). Whether the omission of this carving was for reasons of economy, or whether the designer considered that the piece was better without it, is a point which is open to question. Chippendale in his description of an illustration of a commode, states that, "some part of the carving may be omitted as the workman shall think convenient." In this instance the word "convenient" may have referred either to the question of expense, to the trouble involved, or to a question of taste. It is a matter for congratulation that so many fine mahogany commodes have survived which are without the over-elaborate ornamentation illustrated in Chippendale's designs. A piece of good proportion and elegant form is not necessarily improved by the addition of elaborate ornamentation. The contrary is indeed often the case, since too much ornament is apt to obscure and even destroy the true form. In support of this contention it may be pointed out that a few commodes have survived of a design as elaborate as some of those shown in Chippendale's plates, but these examples can in no way compare, from an artistic standpoint, with those of a simpler character. For this reason one would like to think that the absence of over-ornamentation, which was a definite characteristic of the work of the eighteenth century English cabinet-maker was primarily due to his inherent good taste, and not to the question of the cost involved.

It is seldom possible to criticize these eighteenth century mahogany commodes on the ground that they were made of inferior quality material. The eighteenth century cabinet-maker recognized the fact that good quality timber was an essential factor in the making of fine furniture. Chippendale writes: "This commode made by a skilful workman of fine wood will give great satisfaction." The drawer fronts of a commode of high quality were veneered with fine figured mahogany, generally on a foundation of mahogany. Mahogany was used as the basis because a good stout quality timber was required which would not twist or warp when cut to a serpentine shape. In lower grade examples the drawer fronts were made of built-up layers of deal glued together. This was necessary because deal, being an inferior wood to mahogany, is liable to warp. The drawer linings of these mahogany commodes were usually made of wide planks of fine quality quarter-cut oak. The dust boards were generally wide planks of deal, jointed to a front rail of oak which was veneered on the

exposed edge with mahogany. The sides of the commode were made of solid mahogany, and in a fine quality piece, one plank of mahogany would be used. This was an extravagance because, the



Fig. IV. DETAIL SHOWING FINE EXECUTION OF CARVING ON COMMODO, Fig. III

side being shaped, it might be necessary to use a plank as much as 3 in. thick. The top of a fine quality commode was usually veneered (frequently with veneer of more than $\frac{1}{16}$ of an inch thick) to avoid using a plank of figured mahogany which would have been an unnecessary waste of valuable wood. In some examples the tops

OLD ENGLISH COMMODOES

and drawer fronts were decorated with a cross-banded border. The back boards of a fine example would be made in oak and not in deal.

An important quality in a fine commode is the retention of the original handles, since the



Fig. IX. A MAHOGANY COMMODOE WITH CARVED GILT ENRICHMENTS

importance of their position makes them a conspicuous feature in the design of the piece as a whole. The original mounts of the commodes illustrated (Figs. I, III, X) are of exceptional quality, since they are hand-chased and water gilt.

It is well worth the layman's while to devote some time to the study of the quality of the craftsmanship and material in a fine commode. I write this because owing to the rarity and high value of the genuine piece, the market abounds with spurious commodes.

In making a faked example the faker does not turn out an article of entirely new construction, as he finds it far easier to convert a chest of drawers of serpentine design. If he is ambitious, he usually tries to imitate the rare type of commode supported on legs. In order to do this he removes the two front corners of the original chest and inserts in their place two newly carved trusses cut from old wood. He then carves and inserts a new rail at the bottom, and decorates the top moulding. But he cannot alter the proportions, and his fake will be branded with the short measurements of the chest of drawers from which it was originally converted.

In determining the genuineness of a commode it is important to examine both the quality

of the wood of the exterior and that of the drawer linings and back. The author can quote the following as an example of the failure of a spurious commode to pass muster because of the quality of its material. A commode on legs with elaborately carved mouldings and corner trusses which purported to be a genuine one of Chippendale design was examined and the following discrepancies were revealed. The mahogany veneer of the top and the drawer fronts was of the poorest quality, since it was of straight grain and with little figure. The drawer linings were of pine and the drawer bottoms were fixed with fillets with a munting down the centre, a form of construction which was not known prior to 1780. The drawer fronts were of pine built up in layers; the back was also of pine. Apart altogether from its wrong proportions, the contrast between the importance of the design, with its carved trusses and shaped and decorated bottom rail, the inferior quality of the timber used and the later construction of the drawers, pointed definitely to the fact that the commode was spurious.

Fakers will always reap a harvest in the sale of their pieces so long as they are able to find collectors who do not understand how important are the factors of design and quality of craftsmanship and material in old furniture. The faker can seldom successfully combine these three essentials in one piece. Two, or at least one, will prove an insurmountable stumbling block to him; but fortunately for the faker his failure is perceptible only to the enlightened few.



Fig. XI. A COMMODOE DRESSING TABLE WITH DRAWER FRONTS VENEERED WITH FINE FIGURED MAHOGANY (Circa 1760). In the possession of R. H. Haslam, Esq.

A PEWTER RINGERS' FLAGON

(THE ONLY EXAMPLE KNOWN, IN PEWTER)

BY HOWARD H. COTTERELL

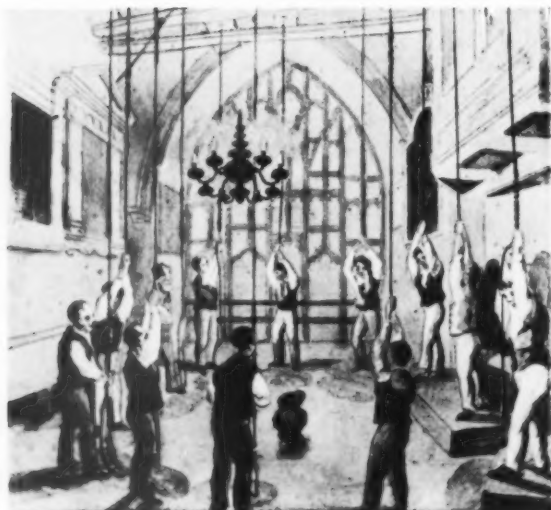


Fig. I. THE RINGING CHAMBER OF ST. PETER MANCROFT, NORWICH, FROM AN EIGHTEENTH-CENTURY DRAWING

IN 1932 I wrote about a fine early baptismal bowl which had been rescued from the bottom of a well and restored to its former home in the church of East Worldham, by Alton, Hants. To-day I write about an equally distinguished treasure in the neighbouring county of Dorset, which, though not actually lost, has only been rescued from an even worse fate in the nick of time, for it was slowly disintegrating through lack of attention over a long period of years. It takes the form of a "ringers' flagon," and emanates from the church of St. Peter, Dorchester.

It may well be asked at the onset, "What is a ringers' flagon?" and, but for the appearance of two informative articles in a contemporary by the well-known authorities Ernest Morris, F.R.Hist.S., and John R. Nichols, I could not have supplied so full an answer as, through their co-operation, I am now able to do.

It appears to have been the custom in years gone by—and may be to-day for aught I know—for a well-filled flagon, usually of from four to six gallons capacity, to occupy a position of "some importance" upon the belfry floor, and from which the bell-ringers imbibed periodical revitalization during their strenuous labours!

I got into touch with the writers of the above-mentioned articles, and they have most kindly loaned to me two very interesting pictures, which, by their courtesy and that of Messrs. Chapman and Hall, Ltd., the publishers of their respective works ("The History and Art of Change-Ringing" and "Bells Thro' the Ages"), I am enabled to reproduce here, and which will drive home the point more clearly than columns of text.

They have lent to me the cliché for Fig. I, but their photo-print of Fig. II, being not very clear, I have made a wash drawing from it—as faithful a copy as I could—so as to bring out the details of the ensemble with greater clearness.

Fig. I shows the ringing chamber in the famous church of St. Peter Mancroft, Norwich, from an eighteenth century water-colour drawing by Ninham, and Fig. II shows my wash drawing from a faded photo-print, of an equally faded old inn sign, painted in 1828 by W. Fothergill, for the Ring O'Bells Inn at Kendal.

These two illustrations give a good insight into belfry life, each showing the ringers' flagon, ready to contribute its quota as, and when, required!



Fig. II. DRAWING OF AN OLD INN SIGN AFTER A PAINTING BY W. FOTHERGILL IN 1828

A PEWTER RINGERS' FLAGON



Fig. III. THE DORCHESTER FLAGON. ORIGINAL STATE

Turning to the Dorchester example—for my first introduction to which I am indebted to my friend Mr. Cyril C. Minchin, of Reading—it is, so far as is known—to use a horribly misapplied word—unique. Neither Mr. Morris nor Mr. Nichols, who have devoted many years to a study of the subject, show anything so early in the articles mentioned, nor yet do they mention another example in pewter, and we all hope that the publicity given to the subject in these notes may be the means of bringing others into the light of day.

Let me illustrate two pictures of the Dorchester flagon, taken at an interval of *less than six weeks*!

Fig. III was taken by Mr. Bernard Griffin, the official photographer to the Dorset County Museum, in mid-November, and shows the large initials "R. D." covered with black scale (*i.e.*, corrosion), while Fig. IV was taken by Messrs.

A. H. Isher & Son, of Cheltenham, into whose capable hands I had entrusted the piece for restoration.

Within the short interval which had elapsed between the taking of these two photographs—less than six weeks—the scale had flaked off and almost obliterated the visibility of the initials "R. D." from the side and from beneath the upper scroll of the handle, which shows why the need for immediate treatment was so urgent. Where the black scale had flaked away a second layer of corrosion—in the form of a hardish grey powder—had already developed, and so it would have continued until crumbling point had been reached.

These two pictures will have shown something of the dignity of this wonderful piece, and



Fig. IV. THE DORCHESTER FLAGON SIX WEEKS LATER



Fig. V. THE DORCHESTER FLAGON, SHOWING INSCRIPTION ILLUSTRATED ON THIS PAGE

further, the unsightly masses of solder with which some inexperienced tinker had enclastered the junctions of the handle to the body, and the thumbpiece to the lid, in his efforts to repair fractures. But all this has now been put right, as will be seen in my concluding illustration.

Immediately I saw the photograph in Fig. III the whole seriousness of the position was revealed, and, with Mr. Minchin's co-operation, I got into touch with Mr. Charles S. Prideaux, F.S.A., the Curator of the Dorset County Museum—in whose custody the piece now is—and, as desperate situations call for desperate remedies, I at once offered that, if they would send the flagon to me for examination, I would—if it was possible to do so—undertake to have it restored by an expert, and return it to them at no cost either to the museum or the church.

The offer was duly considered by the rector and wardens of St. Peter's, and by the Dorset Natural History and Archæological Society, and accepted, and in mid-December it arrived at my home, where I spent an intensely happy night making friends with it!

The cover and the handle had at some time been broken off and most clumsily repaired; a puncture beneath the frontal inscription had been equally carelessly attended to, and the cover was twisted out of shape. In short, it was a very sick piece.

But the chief danger was the possible loss of the finely executed inscription upon the front—see Fig. V—of which I have made a full-size facsimile drawing—see Fig. VI—and which covers a space 8 in. in width, too large, I am afraid, for reproduction here at $\frac{1}{2}$ scale.

By greatest good fortune this inscription has not suffered so much as I feared might be the case, for it is deeper cut than one could see while covered by the black scale, which to some extent seems to have even preserved it. It is by far the largest English pewter flagon that has come under my notice, and the importance of its size may best be visualized by the size of the inscription.

The dimensions of the piece are as follows: Total height, to top of thumbpiece, $15\frac{1}{8}$ in.; to top of cover, 14 in., and to the lip, $12\frac{3}{8}$ in.; the diameter of the base being $8\frac{3}{8}$ in. and of the lip, $6\frac{1}{8}$ in. The weight, even now it has been stripped, is $10\frac{1}{2}$ lb., and the capacity, $1\frac{1}{4}$ gallons, *i.e.*, a pint each, for ten ringers.

Worthy of the piece which it adorns, the inscription affords a fine example of the stiffly conventionalized, Stuart mantling, into which the



Inscription on the Dorchester RINGERS' FLAGON, now in Dorchester Museum.

Fig. VI

A PEWTER RINGERS' FLAGON

actual lettering cuts at two points, as I have indicated in my sketch. It reads:

"Feb. 7th. 1676. The Guift of Edward Lester, w^{ch} is to remaine for y^e use of y^e Ringers of Dorchest^r for ever." and beneath the mantling is cut "St. Peter".

In the centre of the cover are struck the "hall-marks" of the maker—Fig. VII—which, though much worn, are quite evidently the uppermost set, seen under Robert Marten (No. 3092 in my "Old Pewter: Its Makers and Marks"), probably those of Samuel Attley (No. 142, *ibid.*). The maker's touch is upon the handle, slightly above its centre, but here we are less fortunate, for the worst spot of tin-disease upon the whole piece has eaten away the upper part and, though guesses might be made, it is entirely impossible to decipher it, other than to say that it was a



beaded touch of the size of Robert Marten's, though it *cannot* have been his, for he died two years before the flagon was made.

Upon its sides are crudely incised, in various places, the initials "W. I.," "V." and the "R. D." already referred to. These I think must be interpreted as those of despoiling ringers, in moments of *dolce far niente*!

Fig. VIII shows another of Messrs. Isher & Son's photographs after they had finished their wonderful work of restoration, the necessarily high cost of which has been shared with me by a few friends, as follow: Mrs. Scott-Nicholson, Carlisle; "Anon"; Archibald J. Irving, Esq., Cardiff; Cyril C. Minchin, Esq., Reading; Alderman J. E. Pink, Cosham; and Major John Richardson, D.S.O., Torquay, and I have asked that a card, testifying to their public spirit, may be shown with the flagon.

We have in this case a practical, if very disquieting, instance of the ravages caused by allotropy, or tin-pest, the progress of which is so distinctly indicated in Figs. III and IV. These show that the first scale—which in reality is a disintegrated skin of the metal—has flaked off in large patches and already the second surface was attacked. *Is it too much to hope* that pewter in the keeping of museums, church authorities and others into whose care it is committed, should receive a little more thought? One so often hears it described as "that lump of old metal" and so on, but, on reflection, there is—quite

apart from its historical significance—a *very high* monetary value attaching to these pewter relics.



Fig. VIII

May I illustrate this with a story? A clergyman, arriving at the vicarage of his new parish, found—either in the house or outhouses—an old flagon. After a time, to get rid of it, he put it in a jumble sale, but no one fell in love with it. Towards the end of the day someone put it with a flat-iron and the two together sold for a shilling or two.

Within a short time a collector had paid £45 for it, *gladly*. And that is the value in many of your "lumps of old metal"! They are worth a deal more care than lots of things upon which a hundred times more care is lavished.

Pewter such as this is a *national treasure*, and it is a NATIONAL TRUST to those who are its keepers. NEVER let it stand upon, or near, cold stone. If it can be kept in a temperature of 64.4° Fahrenheit, or over, it is safe. Below that temperature, risk enters, and the lower below, the greater the risk.

BOOKBINDINGS IN THE VICTORIA AND ALBERT MUSEUM

III.—SELECT PERSIAN BOOK COVERS

BY CYRIL G. E. BUNT

IT will be remembered that in *Apollo* for July 1932 I wrote of the Italian bindings in the museum. I then spoke of a Venetian specimen in which a mandorla-shaped sunken panel, embossed with the Lion of St. Mark, was surrounded by elaborate painted designs on a golden ground. Although in a sense every fine binding is unique, yet this was not so exceptional but that it may be regarded as representative of a style which the Venetian binders adopted from Persian models. The deeply pressed panels, the lavish gold, the elaborate design, all richly Oriental in feeling,



Fig. 1. BINDING BLACK LEATHER, GOLD STAMPED PANELS AND PAINTED DECORATION
Late sixteenth century outside



Fig. 11. INSIDE OF BINDING SHOWN IN FIG. 1. RED LEATHER WITH CUT-WORK OVER COLOURED GROUNDS

were inspirations from Persian art, which was freely imitated in Italy in the fifteenth and sixteenth centuries, notably by the binders of the "Queen of the Adriatic."

If we turn, then, from Italian bindings to some of those exquisitely tooled bindings from Persia we shall find ourselves among motives which are more than a little familiar. Many an Italian lined tool, stamped border or interlaced ornament, can be paralleled on Herati bindings, while the full- and half-palmette are common.

At the time of the exhibition at Burlington House we discovered how much there was to learn about Persian art, and the few

BOOKBINDINGS IN THE VICTORIA AND ALBERT MUSEUM

bookbindings there were unnoticed amid the more spectacular exhibits. Small wonder perhaps, for the art of the Persian binder is almost a different thing from the binders' craft in the West. It consists not so much in binding a book as in giving it an appropriate, decorative

The older Persian bindings were invariably of leather, but later lacquered *papier mâché* was frequently employed. Leather bindings were tooled or stamped, either blind or gilt; and while the use of gold was most usual, yet the perfection of blind tooling on the finer examples of



Fig. III. INSIDE OF COVER OF LATE SEVENTEENTH CENTURY CUT-WORK OVER COLOURED GROUNDS. SIGNED MOHAMED MUHSIN OF TABRIZ. Circa 1680

cover. Just as we might provide a curiously carven casket for a necklace of jewels, so the Persian devised a rich covering for those gems of art—the dainty miniatures embellishing the no less masterly *naski* or *nastaliq* script.

the sixteenth century could not be surpassed.

The form, no less than the decoration, of Persian book covers proclaims the treasured nature of their contents, for they mostly have a hinged flap to close over the fore-edges of the



Fig. IV. CRIMSON LEATHER BINDING WITH SUNK PANELS AND DECORATION PAINTED IN GOLD.
Sixteenth century

book. Moreover, while the exterior is, frequently enough, quite rich, the inner sides of the boards are extraordinarily elaborate and dainty.

The simpler, tooled leather bindings normally display an oblong centre panel, enclosed in one or more refined borders, the middle of the field being occupied by oval or circular medallion stamps, the corners often with "spandrels" of related ornament. The soft brown or warm dark red of the unadorned leather gives a feeling of restraint which enhances the effect of rich arabesque tooling. During the Timurid dynasty (1369-1499) bindings of highly artistic quality were produced, many of which incorporate Chinese motives—reminding us of the Mongol influences which flowed into Persia. The museum has, as yet, no example which can be ascribed to this period.

The productions of the sixteenth and seventeenth centuries, under the Safavid dynasty (1502-1736), grow increasingly elaborate. Gold

is profusely used, and the decoration frequently covers the entire surface. Stamped arabesques of delicate floral stems and Chinese cloud-forms are enclosed in pleasingly diversified compartments and, however complex, almost invariably form a fascinating and satisfying design. The inner face of such a binding is usually as delicate a confection as a piece of lace. A characteristic design, rich and harmonious as a Persian carpet—cut-work in leather or paper gilt—is laid upon panel grounds of blue, pink or green, with borders of stamped gold or, again, filigree in sharp relief.

One of the finest bindings in the museum collection, of maroon leather, is so unassuming that it would not repay reproduction. The outside of this sixteenth-century cover is stamped with a quiet central ornament, its only other decoration being a thin line of tooling as border.



Fig. V. PAPIER MÂCHÉ COVER, PAINTED AND LACQUERED. Sixteenth century



Fig. VII. A BINDING OF THE ISPAHAN SCHOOL—A MOUNTED FALCONER AND DOGS.
Eighteenth century

It is equally simple inside, but the extreme delicacy and marvellous beauty of its cut-leather lozenge, gold on a brilliant blue, is as fine as anything produced in the sixteenth century. The majority of the finer leather bindings in the collection are of the seventeenth century, but that illustrated in our Fig. I may perhaps be placed late in the sixteenth. It is of black leather with heavily stamped and gilt centre panel within two

design less spontaneous. Nevertheless, this is an important binding, although in rather damaged condition; for it is signed (in the small circles formed between the three chief shapes). It was the work of Mohamed Muhsin of Tabriz, and encloses a copy of the romance "Khosru and Shirin," dated 1680.

Another very beautiful type of leather binding may be exemplified by the specimen illustrated

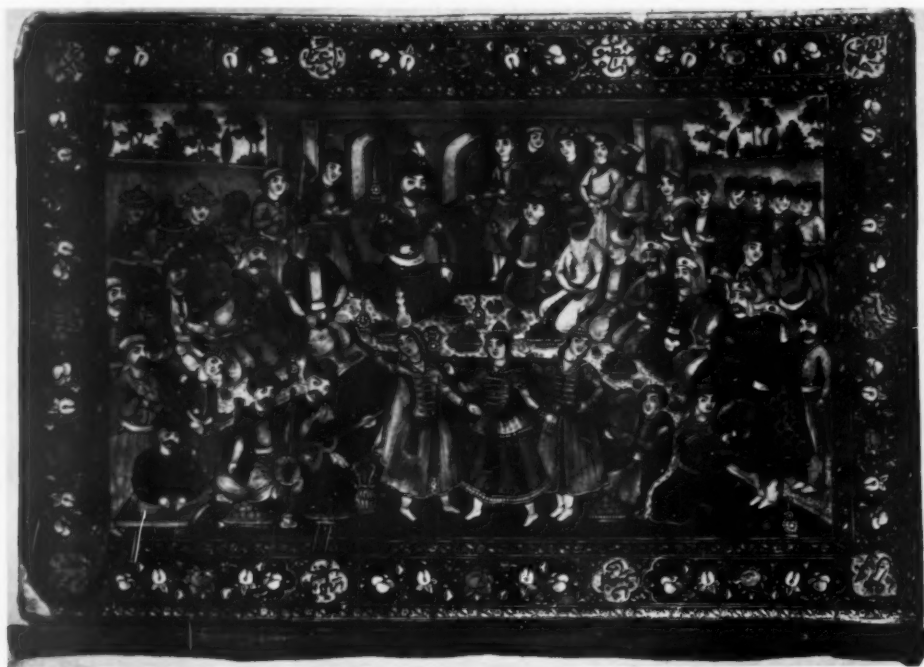


Fig. VI. PAPIER MÂCHÉ COVER, PAINTED AND LACQUERED. SHAH ABBAS II AND HIS COURT. Seventeenth century. Made by Haji Abd-ur-Razzaq of Ispahan

borders, which are decorated in contrast; the outer having gold-stamped labels and painted rosettes, the inner with painted labels and rosettes of gold. Fig. II shows the inner face of the same binding. While the same design is employed, it is here cut out in leather gilt and gets new significance from the coloured grounds upon which it is laid. The centre and corners are on bright green, between which the general ground is blue, while the pointed ornaments are based on yellow. The borders are similarly diverse, the result giving an impression of great beauty.

If we compare this with the binding shown in Fig. III, of the late seventeenth century, we shall see that, while the skill in cut-work still continues, the feeling is less refined and the

in Fig. IV. This, I am inclined to place in the sixteenth century, together with another in the collection of the same technique. It is of fine crimson leather with sunk panels, having white leather cut-work over a black ground. The distinctive beauty of the axial panels is enhanced by the soft gleam of golden brushwork on the crimson field, reproducing a park-like scene reminiscent of the animal carpets of the sixteenth century.

The beautiful drawing and liveliness of the animals is worthy of close study, additional interest being derived from the presence of traditional Chinese cloud-forms above, and the fearsome Oriental dragon on the left at foot. These motives first appear in Persian art in the fifteenth century.

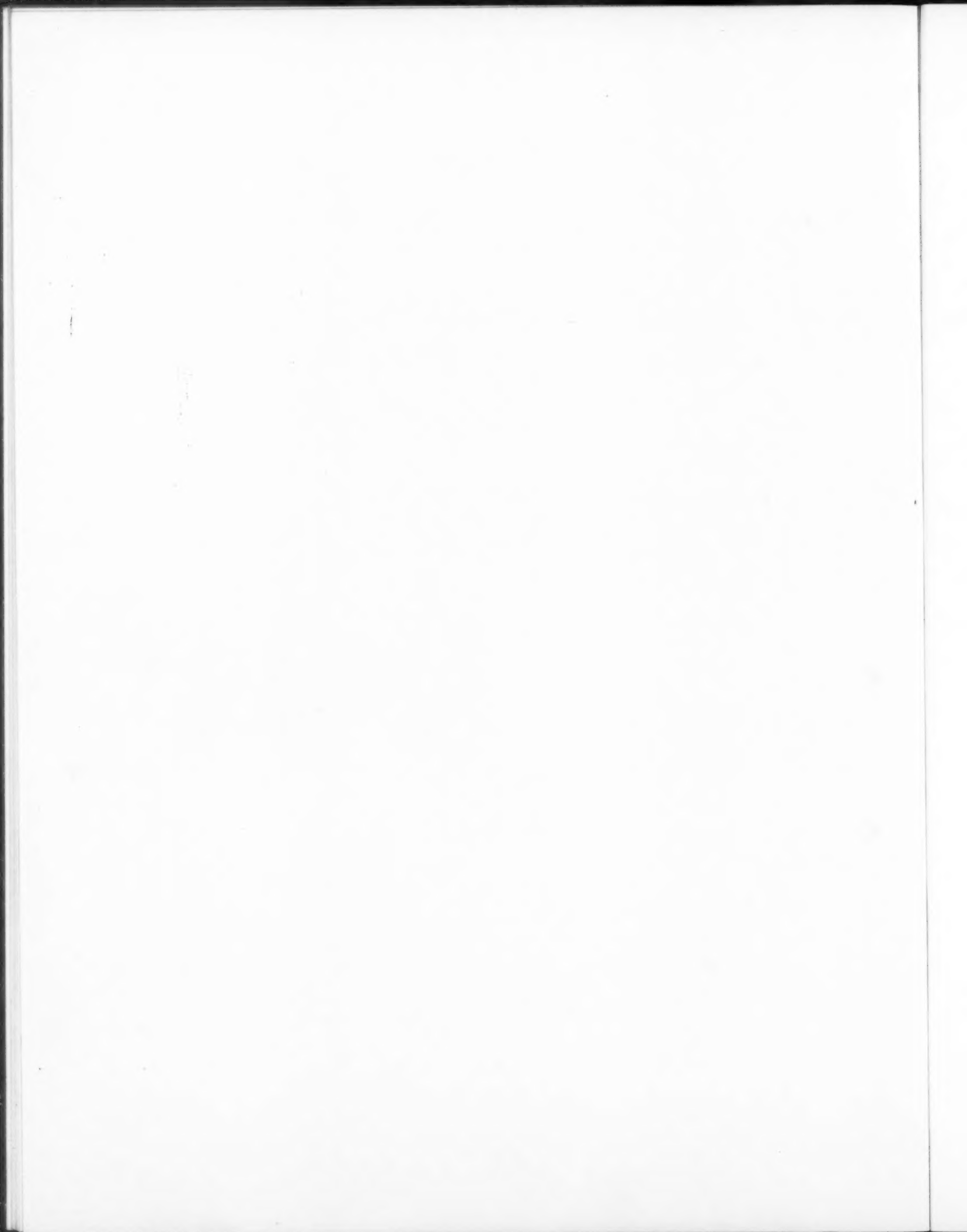


GIOVANNA DEGLI ALBIZZI and THE THREE GRACES

In the Louvre, Paris

By Botticelli

This is one of two frescoes painted by Botticelli to commemorate the wedding of Lorenzo Tornabuoni and Giovanna degli Albizzi in 1486, and were acquired by the Louvre in 1882 for £1,860. The figure on the right is that of Giovanna holding a white cloth, into which four maidens throw symbolic flowers. Size of Fresco 7 ft. 3 in. by 9 ft. 4 in.



Comparable with this in many ways is the first of the *papier mâché* covers selected for illustration (Fig. V). Here we have less refinement in composition and a crowding of detail, but the characterization of the animals is equally good. Here, too, we may discover the Mongol influence in the Chinese fire-birds among the clouds and the winged dragon (left, above centre). It is nevertheless thoroughly and typically sixteenth-century Persian, painted in low-toned, harmonious colours and gold on lacquered surface. The design in this type of work was painted over a coat of fine plaster and then covered with a layer of transparent lacquer. We seem to pass into another world with the group of lacquered bindings of which that shown in Fig. VI is perhaps the best. It is the passage from a fairyland of imagination to a vivid reality. It shows us the Court of Shah Abbas II assembled in the palace garden, being entertained by a troupe of dancers and musicians. It is a brilliant piece of work in which the realistic treatment is admirably seconded by an attempt at perspective, the whole being enclosed in a typically seventeenth-century border of floral motives and inscriptions enclosed in quatrefoils. Brilliant in colouring and of fine surface, this miniature-like painting is of the type which so frequently adorns not only book covers, but also pen boxes, trays and so forth. It was made by Haji Abd-ur-Razzaq of Ispahan.

A striking cover of eighteenth-century date, all the more notable since the close of the seventeenth century witnessed a decadence of this typically Persian art, is that illustrated in Fig. VII. This, too, is a binding of the Ispahan school and depicts a mounted youth riding forth with hawk on hand accompanied by two dogs. The whole is carried out in high relief, the prevailing colour of the lacquered surface being a pleasing olive-green. One of the most startling Persian book covers in the collection, it should perhaps rather be considered for its plastic qualities than for its decorative and pictorial appeal. The latter is none the less of decided artistic value and, combined with consideration of material and technique, makes this one of the museum's unique possessions.

A charming binding of similar mellow tone is that shown in Fig. VIII, depicting a Hunting Party of the time of Shah Tahmasp (1524-76). Nothing could be more charming than this typically Persian scene and its display

of rich colour on a ground of black. It has been somewhat restored in modern times.

A nineteenth century example is a *papier mâché* cover, painted and gilt, with a central medallion of roses, hydrangeas, etc., in natural colours on black. But perhaps the most distinctive of these early nineteenth-century painted bindings is one in which the red leather is painted with a fine



Fig. VIII. PAPIER MÂCHÉ COVER. A ROYAL HUNTING PARTY, TIME OF SHAH TAHMASP. Sixteenth century with later restorations

representation of a finch, perched upon a spray of plum blossom. On either hand are other flower sprays, among the twigs of which are minute flies and butterflies; while below are plants of iris, hyacinth, primula and violet, all wonderfully real. Occidental influence is strongly evidenced in the conception of motive and display of detail, the whole reminding us somewhat, with its pale-gold background, of the pictures in coloured straw-work which were once in vogue. Although interesting, the result is not too pleasing.

RUSSIAN ICONS IN THE KAISER FRIEDRICH MUSEUM

BY W. RAKINT



FIG. II.—ST. JOHN THE EVANGELIST AND ST. BASILIOS

THE constantly growing interest in ancient Russian icon painting has lately produced an increased activity in collecting and exploring also outside Russia. At first considered "curious," "exotic," afterwards esteemed for its artistic value, this painting is only now recognised in its multiple connexions with the great periods of European art.

In Germany, besides the Dresden Gallery and private collections, the Berlin Museum has already for a long time had among its Byzantine treasures many specimens of ancient Russian art. This collection has now been extended and forms a separate department under the management of W. F. Volbach. An instigation for it was the memorable exhibition of ancient Russian icon paintings in 1929.

Ancient Russian painting has developed as one of the last branches of late Hellenistic art, transmitted by Byzantium. Its prime starts soon after Russia's conversion to Christianity (988). Already in 996 the rich fresco and mosaic decoration of the church of Our Lady at Kiev (of which only fragments remain) was created by Greek masters, who had been sent for at Constantinople by the Grand Duke Vladimir. In 1037 the magnificent frescoes and mosaics of St. Sophia at Kiev were achieved, and in 1108 the mural painting of St. Sophia at Novgorod. The two last-named cathedrals were likewise decorated by

Greek artists. In the twelfth century the centre of gravity of artistic creation is shifted to the North, the new capital Vladimir—until the Tartar conquest, in the first half of the following century, puts a sudden stop to the first rise of Russian art. Of this pre-Mongol period, that—at least in painting—was entirely dominated by Byzantine tradition, only very few examples of easel-painting have been preserved. Not a single one could as yet be obtained for the new section of the Kaiser Friedrich Museum.

In the fourteenth century, Russian painting once more begins to flourish in the Novgorod republic, immediately influenced by the brilliant Byzantine art of the Palaeologi, in which some elements of early Italian Renaissance are already involved. In Novgorod and in the near Pskov, besides mural painting, a classical school of easel-painting developed, the radiations of which extended throughout the fifteenth and up to the beginning of the sixteenth century. The Kaiser Friedrich Museum has various characteristic specimens from that period, e.g., the fine-coloured icon with three saints on a light background (Pskov, fifteenth century); the delicately painted "Nativity" (Novgorod, end of fifteenth century); the austere, hieratically rigid St. Thekla, against a warm yellowish-brown background, with coloured reflexes upon the garment (probably Novgorod, about 1500);



FIG. I.—THE ARCHANGEL MICHAEL. NORTH RUSSIAN SCHOOL—EARLY SIXTEENTH CENTURY

the more alive and picturesque Archangel Michael, on a gold background (North Russian school, beginning of sixteenth century; Fig. I, above); St. George (Novgorod, sixteenth century), in its linear and colouristic composition (white, yellow, vermillion) an

echo of the classical style of the Novgorod painting.

In the fifteenth century, Novgorod, after losing its political independence, also yielded its artistic leadership to Moscow. The national style of icon-painting then reached its final development; its summit was attained

in the art of Andrei Rublev and his school. In the following period, this calm and harmonious style becomes more and more refined and mannered. In the seventeenth century, a progressive dissolution of the national style sets in, under the increasing influence of West European painting (the "palace painters," Simon Ushakov and his followers). The Moscow phase of Russian icon-painting is most copiously represented in the Kaiser Friedrich

"Mandylion" (Napkin of Edessa), brown in brown, on a light ground (about 1600), and others.

Also the fine, miniature-like painting of the Stroganov school, that originated in the far North-East (in Solvychevsk), approaches the Moscow art of the transitional period (sixteenth to seventeenth century). Of all Russian schools this one possesses the greatest number of signed and dated works. The Stroganov school is represented



FIG. III.—CHRIST ENTHRONED

Museum. The finest examples are: "Entry into Jerusalem," a symphony in red and rose (sixteenth century); the tapering, ascetic figures of St. John the Evangelist and of Saint Basilios, on a gold ground (second half of same century; see Fig. II); St. Nicholas with the so-called "tshin" (small figures of saints around the principal person), of a festive colouristic effect (school of Iaroslav, artistic dependency of Moscow, end of sixteenth century); the majestic "Christ Enthroned," with gold hatchings on the garment, derived from an earlier monumental composition (sixteenth century; Fig. III, above)—an expressive, masterly drawn Madonna of powerful colouristic arrangement; a

in Berlin by two small, exquisite icons, one delineating the Praise of Our Lady, the other four scenes from her life.

A place apart in the collection is reserved for the so-called Italian-Byzantine painting, which has its principal centres in Venice and Crete and blends the traditional Byzantine forms with those of the Renaissance. The two elements are, however, rarely well balanced; just as in the oldest work of that school, exhibited in the collection, in the deep-toned "Deposition from Cross," by Angelo Bizzamano of Otranto (about 1500), the Byzantine is almost entirely supplanted by the Italian. Likewise in the large, somewhat rustic Madonna of Corfu (sixteenth century; Fig. IV). The Byzantine reappears again more

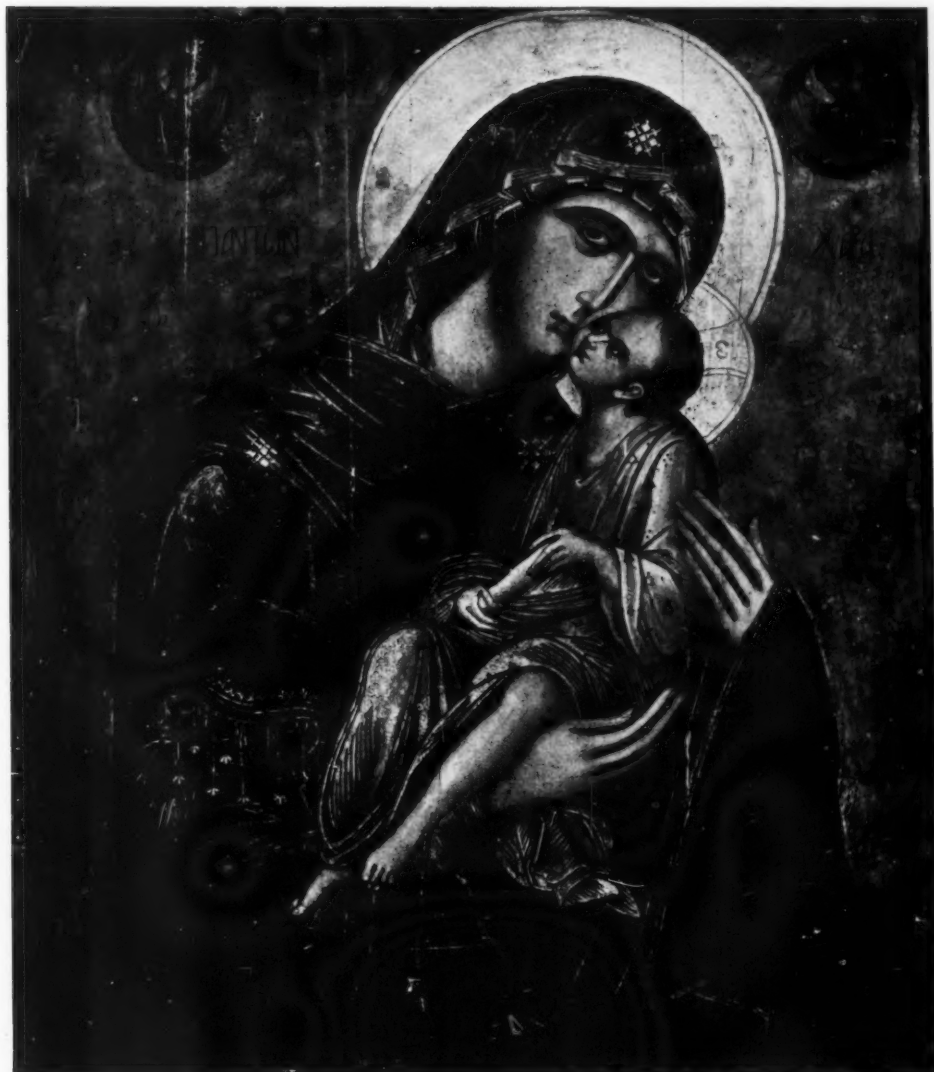


FIG. IV.—MADONNA OF CORFU—SIXTEENTH CENTURY

strongly in the small triptych, representing the "Deësis" (Christ enthroned between the Virgin and St. John the Baptist) and six saints (about 1600, probably from Crete). An "Annunciation," by Emanuel Zane, who worked in Crete and Venice from 1636 to 1688, has also to be mentioned, as a specimen of this school, which in its turn did not remain without effect upon later Russian icon-painting.

An imposing wood-carved and gilt iconostas dominates the collection. Such iconostases (screens, separating the sanctuary from the rest of the church, and on which icons are placed) were given—from the fifteenth century in Russia and later also in the Greek countries—a monumental shape, with three doors and five or six tiers of icons. The Berlin iconostas is a work of Smyrna, originating in the eighteenth century.

Some painted or copper-embossed and enamelled triptychs, small folding altars, etc., complete the

collection, that plainly shows two principal traits of the ancient Russian art: its linear ornamental character and its delight in colour. The latter trait was not rightly appreciated for a long time, owing to the bad preservation of the paintings, which had suffered greatly from the humidity, soot and dust in the churches, and to a later custom of covering nearly the entire surface of the icons—all but the face and hands—with a sheet of metal ("oklad"). The Berlin Museum has some specimens of such silver gilt "oklady," frequently studded with pearls and precious stones. Only a few years before the War a systematic cleaning and restoring of the sacred Russian mural and icon paintings was begun. After the revolution the task was considerably extended, which was chiefly due to the activity of the Moscow "Central Restoration Workshops." Thus the ancient Russian frescoes and icons are now regaining their original beauty.

JOHN WHITE ABBOTT: A DEVONSHIRE ARTIST

BY IOLO A. WILLIAMS



CITY WALL, EXETER

By John White Abbott

A FEW months ago I was in one of those bookshops which deal not only in books, but also, as a side-line, in prints and drawings; and there, in a large collection of prints relating to the topography of Devonshire, I found two bundles of drawings of South Devon as it was rather more than a century ago. One of the bundles consisted of sketches by Sir Richard Colt Hoare, and from these I picked out six or eight which may perhaps serve to illustrate another article. But it was the second bundle that set my heart beating wildly. A glance at the topmost drawing in it made me jump almost out of my seat, and I had not turned over more than three or four of them, when I came across one signed with the beautifully neatly-written initials "J.W.A.," and I realized that I had found a hoard of drawings by John White Abbott, at whose work I had often gazed with longing eyes in the Victoria and Albert Museum.

Fifty-five drawings—mostly in monochrome, but a few in the most delicate of colour, with exquisite pale blue backgrounds—there were in the parcel; and luckily the bookseller was one of the type that prefers a quick sale at a fair profit to hanging on indefinitely in the hope of obtaining a few pounds more. I wonder if dealers realize what pleasure they can give by selling lovely things to the not very rich at affordable prices! I hope they do, and that my friend, who is particularly in question, will have his reward for naming a price that enabled me (with a little straining of the bank balance) to buy the whole series from him. At any rate he has my gratitude.

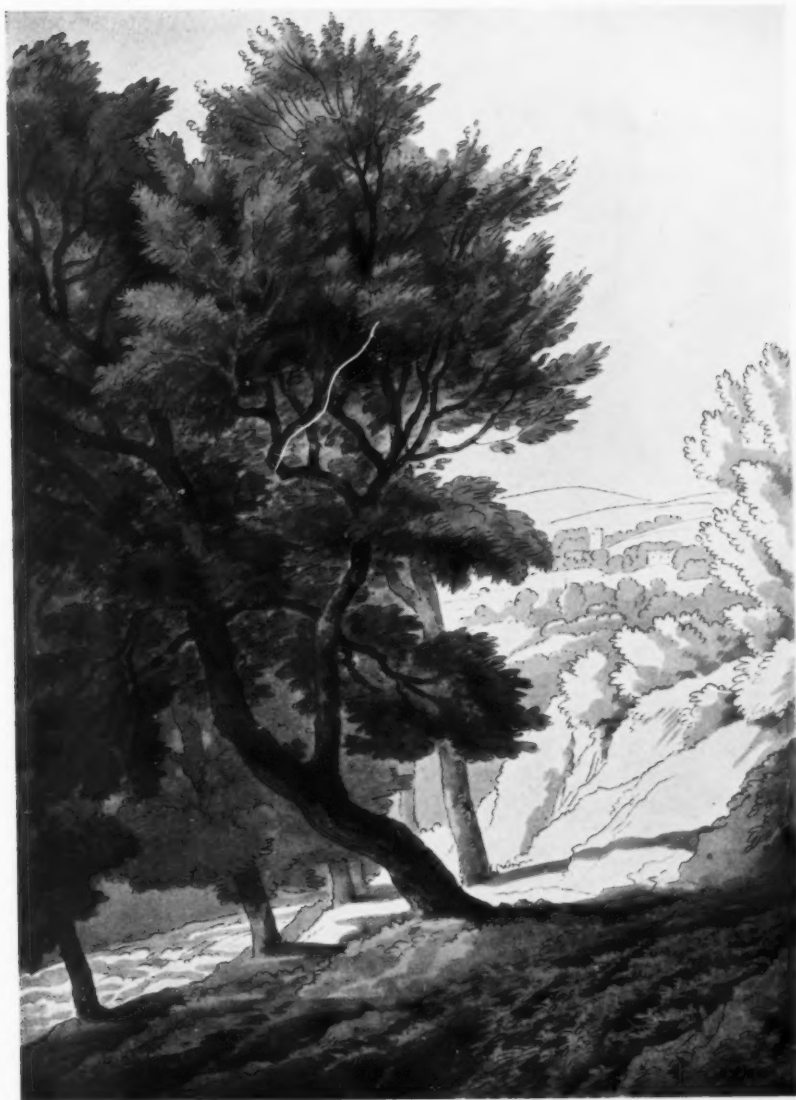
John White Abbott is a comparatively modern discovery in the early English school of water-colourists. I believe that it was Mr. Martin Hardie, of the Victoria and Albert

Museum, who first, in recent years, came across his work, recognized its merit, and secured several examples for the national collection; and that it was he who suggested to Mr. A. P. Oppé that he should investigate Abbott's life and work. The result of which suggestion was the fine illustrated article contributed by Mr. Oppé to the thirteenth annual volume of the Walpole Society in 1925. This was based chiefly on a study of documents, and of work both in oils and in water-colour, remaining in the possession of the artist's descendants. And the excuse for the present short essay must be that the bundle I was lucky enough to find represents an addition to the known bulk of White Abbott's work, though it adds nothing to one's knowledge of his life or of his powers.

John White Abbott (and for these biographical facts I am indebted to Mr. Oppé's article) was born in 1763 at Exeter, and there, or thereabouts, he spent his whole life until his death in 1851, with (so far as is known) only the exceptions of an early visit to London and of a trip to Scotland and the North of England in 1791. By profession he was a surgeon and apothecary, but comparatively late in life (probably in 1825) he inherited the estate of Fordland, near Exeter, where, for the remainder of his days, he lived the life of a country gentleman, becoming Deputy Lieutenant of the county in 1831.

As an artist John White Abbott was a pupil and imitator of Francis Towne (1740-1816), who worked much in Exeter, and he caught his master's earlier manner so exactly that, were Abbott's existence not known, his drawings would undoubtedly pass as the work of Towne. Abbott exhibited on many occasions at the Royal Academy, and received some eulogistic notices of his pictures, but

JOHN WHITE ABBOTT: A DEVONSHIRE ARTIST



ON THE TEIGN

By John White Abbott

he remained an amateur and never in all his life, it is said, sold a picture.

My purpose here, however, is not to steal biographical facts from another—or at least to no greater extent than is absolutely necessary—but to give some brief account of the collection of drawings by White Abbott that is now in my own possession.

Most of these are quite small, the size of many (and these among the largest) being about $7\frac{1}{2}$ in. by $10\frac{3}{4}$ in. Three are lightly tinted with colour, but the remainder are in monochrome washes of sepia or Indian ink, the drawing itself being done with a pen very firmly and neatly handled. Only two are signed (with Abbott's initials), but all except a very few are dated by him, and

inscribed with the names of the places they represent, sometimes on the face of the drawing, but more usually on the back. All are mounted on sheets of grey paper, ruled round with a few lines in pen-and-ink, and most of them have the name of the place once more inscribed on the mount. I imagine that the collection may be a selection of his drawings mounted by Abbott himself and given, towards the close of his life, to some friend.

In date the drawings are spread over thirty-six years, one being inscribed 1793, and the remainder done in various years between 1800 and 1828—soon after which last year one may, if one chooses, imagine the gift to a friend to have been made. A few of the drawings are a little looser in style than the majority, but any attempt to

A P O L L O

guess at the date of a drawing from its appearance ends in discomfiture, for throughout the period Abbott seems to have learnt nothing and to have forgotten nothing. A certain range of expression was always at his command, and beyond this range he never seems to have tried to step.

The drawings all (save, possibly, for one or two of the unidentified ones) represent places in South Devon ;

effect, and that they are only there because the artist had been told that he ought to have figures in his landscapes. Yet at other times, when he brings in the figure of a woodman at work, a labourer going to the fields, a carter driving his team, or a drover with his pack-horses, the figure appears absolutely germane to the subject, and gives one a further insight into the life of South Devon a century and a quarter ago.



TEIGNMOUTH

By John White Abbott

many are of Exeter and its immediate neighbourhood ; another group is of views of Dawlish Warren—now so sorely defiled with bungalows ; others are of Teignmouth and the valley of the Teign—some of the happiest being of the rocks, willow-banks and rippling waters of that delightful stream ; just a few are of places near Totnes—Dartington and Berry Pomeroy Castle, for example ; and very many are of Abbott's own estate of Fordland.

Trees seem to have exercised a continual fascination for White Abbott, as for his master, Towne. But to me he seems happiest when trees do not occupy the whole of a drawing, but have their multitude of crinkly detail contrasted with the simpler sweep of an open hillside, or with a stretch of water, or with the straight lines and angles of a building. And, incidentally, it may be noted that Abbott was extremely skilful in reproducing the effect of light and shade on masonry, as may be seen from his drawing called " City Wall, Exeter."

In most of these little pictures figures are introduced, but often one feels that these are purely conventional in

Abbott, as has already been said, was an imitative artist. He was Towne without the majesty of the best of that master's work. And yet this amateur pupil, this sketch-making apothecary of Exeter, had an artistic individuality of his own that is revealed in these drawings. They show an absolute contentment with the beauties of the country he lived in—a contentment which argues, perhaps, some limitation of imagination in White Abbott, but which makes him the ideal recorder of the beauties of a very lovely piece of England. Upon the whole series of drawings there seems to rest a deep and thankfully-felt peace, which is perhaps the quality which rescues them from mere prettiness. The artist, we feel, is no cit, sketching a " picturesque " corner while on holiday, but a true countryman, himself a part of the life and country he is recording. And with it all there is a curious simplicity of means that seems to bring him much nearer in spirit to our modern point of view than is the work of the century of water-colourists that lies between him and ourselves.

RECENTLY DISCOVERED PERSIAN ARCHITECTURE

BY A. UPHAM POPE



FIG. II. ARDISTAN—THE CONGREGATIONAL MOSQUE. Dated 1134

Photo Pope

THERE are two conspicuous features of nearly every building. First, the absolutely essential structure, the arrangement of material and contours that suffice to define it and hold it intact; second, the decoration, the enrichment of surface either by textures, colours, patterns, or applied ornament, or by a combination of all of these. It has always been a problem of architecture to effect a genuinely organic union between these two elements.

Motives of ostentation have sometimes led to an over-development of ornament and obscured and compromised the fundamental forms, yet colour and graceful plastic or linear details are understood and enjoyed so much more quickly than the grand compositions underlying an important architectural achievement, that the public has very frequently been misled into thinking of architecture in terms of its superficial aspects. The elevation has been thought more decisive than the plan, and the surface enrichment more beautiful than the drab and rough structural forces underneath. This competition of interest has often been followed by a disastrous competition between the two elements themselves, and particularly in the nineteenth century ornament seems to have

won, and even came by some to be thought of as architecture itself. The director of one international exhibition gave orders that the buildings were to be built first and that the architecture could be bought and applied afterwards! But a new and widespread interest in architecture has fortunately discovered the prior importance of integrity of structure, and much of the modern movement is an impatient denial of architectural ornament in an effort to seize instantly the structural essentials. Of course, there need really be no competition between the two, and ornament can be the handmaiden of structure.

These principles seem to have been well grasped by the Persian architects of all periods. Persian architecture has frequently been accused of sacrificing all to ornament, but the accusation is made without knowledge of the monuments themselves. Buildings recently discovered and photographed, such as the mosques at Ardistan and Gulpaigan, show a magnificent sense for the essentials of structure with hardly anything else in view saving the primary elements of the building. Every visible part plays a fundamental and obvious rôle in maintaining the building or facilitating its use. The mosque of Ardistan (Fig. II), despite its ruined condition,

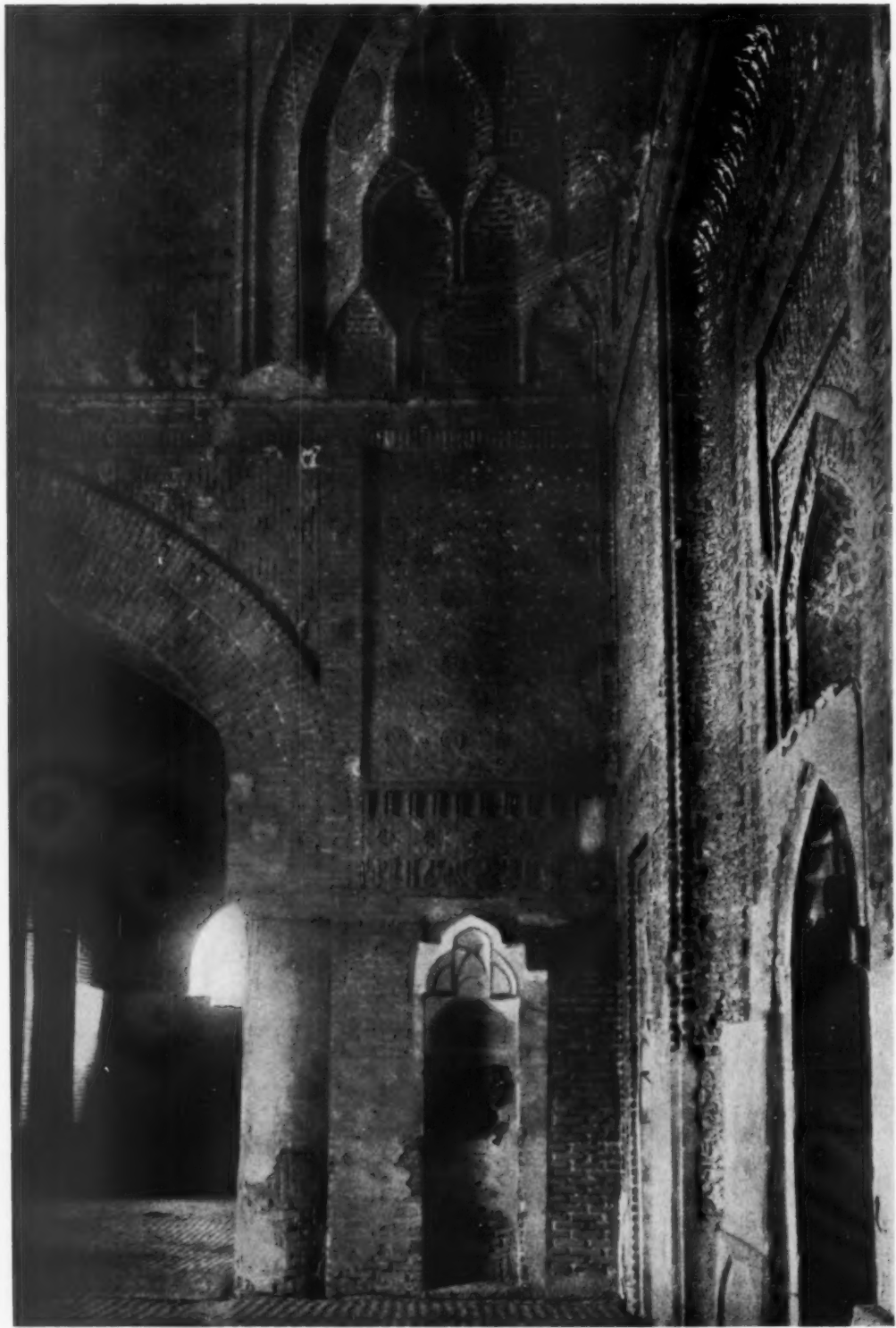


FIG. 1. THE MASJID-I JUMEH, GULPAIGAN
Date undetermined. End of the Eleventh Century, possibly much earlier

Photo Pope

RECENTLY DISCOVERED PERSIAN ARCHITECTURE



FIG. III. GULPAIGAN. Ruined Dome over the Ancient City Gate
Showing method of dome building. Probably early Fourteenth Century

Photo Pope



FIG. IV. BLUE MOSQUE OF TABRIZ. Ruins of the Dome Chamber and the adjoining Sanctuary
Middle of Fifteenth Century

Photo Pope

is an impressive demonstration of this ability to think in terms of the essential structure. The great mosque of Gulpaigan (Fig. I), in the same style, is equally direct in its method and expressions, a directness which is shown in the ruined city gate of Gulpaigan (of the fourteenth century) and in the still sumptuous ruins of the Blue Mosque of Tabriz (of the middle of the fifteenth).

Despite the rather severe appearance of some of these buildings, Persian architecture is never really bleak, and the builders always showed a sympathetic and lively interest in texture. From the ninth to the twelfth century all buildings were enriched by various kinds of brick lay, often ornamented with terra cotta inserts that imparted a wonderful richness and variety to the surface, at the same time at no point concealing the structural function of each part.

In the simple city gate of Gulpaigan (Fig. III) a stucco coating was added over the circular base of the drum and some applied ribs, which while they do no structural work at all, do emphasize the directional energy and give a more adequate sense of support to the heavy dome above. The Blue Mosque of Tabriz was one of the most sumptuously clothed buildings the

world has ever seen. Its glowing turquoise, cobalt, mellow gold, light emerald, jet black and ivory white create an effect of brilliance that has rarely been equalled in architecture, but this structure is no chiffon-enveloped bird-cage. It lends no comfort to the "painted tea-cup" theory of Persian brickwork. The ruins show a simple, massive form, energetic, adequate, powerful. The decoration lies flush with the surface; indeed, imbedded in it. It does not give the impression of being applied any more than the grain of wood or the veins of marble. A building like the Blue Mosque of Tabriz or the Mosque of Gauhar Shad of Meshed (Fig. IV), and other contemporary and later mosques, give the impression that by some celestial miracle the building has been composed out of solid jewels, and instead of the ordinary brick, plaster, or other casing, that the building is wrought without external adornment and is merely the fabulous magnificence of the material that has been exposed on the surface, something revealed, something glowing from within, not imposed from without, rendering more impressive as well as more sympathetic and humane, the majestic and mighty forms to which they impart such lustre.



A PEPYS PROBLEM IS IT A PORTRAIT OF THE DIARIST?

BY L. LOEWENTHAL

I SHOULD like to claim that in discussing the admittedly difficult problem of this painting, which I believe to be a portrait of Samuel Pepys,* I was completely free from all prejudice. I certainly have endeavoured to approach the matter in a spirit of sweet reasonableness, and should like to express my thanks, not only to



A PORTRAIT in the possession of MR. L. LOEWENTHAL who discusses here his contention that it is an authentic portrait of Samuel Pepys.

those critics who have passed a more or less favourable verdict upon the resemblance which the man in my picture bears to Pepys, but also to the one who, equally competent and sincere, has found himself unable to agree with my conclusions.

A comparison of the picture with other well-known and accepted portraits of the Diarist shows that both in detail and in general conformation the features of the man in this picture bear an extraordinary resemblance to the features of the Pepys of the accepted portraits, and that this picture differs from the others no more and no less than they in their turn differ from each other. In each example there are considerable resemblances and considerable differences; none the less the portraits are unquestionably of Pepys, and on this ground alone I felt justified in claiming that this portrait also was a portrait of Pepys.

Six persons, all likely to be conversant with the physiognomy of Samuel Pepys, have been enlisted in an endeavour to identify the portrait. These I have divided into three classes, as follows:

Class A. Those who see in the portrait a resemblance to Pepys, but who broke upon the rock of the sitter's age. (1) Lord Sandwich; (2) Sir Vincent Baddeley, K.C.B., of the Admiralty; (3) Mr. Stephen Gazelee, C.B.E., formerly Librarian, Magdalene College, Cambridge, and now Librarian, Foreign Office; (4)

Professor Geoffrey Callender, M.A., F.S.A., of the Royal Naval College, Greenwich.

Class B. An indeterminate critic who said, "I will not say it is of Pepys or that it is not, because all the portraits of the period, no matter by whom painted, are alike." This was the Librarian of the Admiralty.

Class C. The only person who simply refused to see any resemblance whatsoever, and whose admitted prejudice was such that I secured his opinion black on white. This was Mr. Edwin Chappell, a gentleman on the staff of the Royal Naval College, Greenwich.

The criticism of Class B, by its very nature, rules itself out, and I have to ignore it. My attention has, therefore, to be directed to the other two classes, and I will deal with Class C first.

Mr. Chappell, among all those who have examined the picture, is—so far—in a minority of one in failing to detect in it the faintest resemblance to Pepys. His criticism can be tabulated as follows:

He writes that there are five *major differences* between this portrait and the several recognised portraits. These are: (1) The absence in this picture of the wrinkles above the nose, and (2) of the wrinkles from the side of the nose to the mouth. (3) The shape of the nose—this picture not having the characteristic blob at the end. (4) The shape of the face. (5) The *tout ensemble* of refinement in this portrait. Let us consider them with good photographs before us.

(1) and (2). If these wrinkles are to weigh down the scales definitely either way they must, surely, be persistent and unmistakable in every one of the accepted portraits. The most cursory examination is sufficient to show that such is not the case. The wrinkle above the nose is very pronounced in one, less obvious in another, merely hinted at in a third, and non-existent in a fourth. The wrinkles from nose to mouth appear similar in shape and character in two of the portraits (the Savill and Kneller), and are quite differently treated by Hayls, by Huysmans, by Closterman, and by Riley. In the three last named they are treated with a gradual diminuendo, and when we come to the Admiralty portrait we find they have almost disappeared entirely. To put it very soberly, the various artists have treated the wrinkles with extraordinary inconsistency, and—what is most surprising—they reverse the usual order of nature by giving more wrinkles to their subject when he is a comparatively young man than when he is beyond middle age. I suggest, therefore, that the argument based on the wrinkles falls to the ground, because their treatment varies enormously in the accepted portraits. I must not press the evidence of the Admiralty portrait, in which the wrinkles are practically non-existent, because Mr. Chappell does not accept this version as a genuine portrait of the Diarist.



By JOHN RILEY, in the National Portrait Gallery.

(3) and (4). It is impossible to reply to Mr. Chappell's criticism about the nose and shape of the face. One is simply left wondering why only he cannot see that which is so manifest to all others.

* The 300th Anniversary of the birth of Samuel Pepys was commemorated on February 23rd last.

(5). The picture *does* give an impression of refinement which is absent from some of the accepted portraits, but not from all. But does not refinement reside in the eye of the artist rather than in the features of the sitters? Charles I., as painted by Van Dyck, is the most elegant and dignified of monarchs; as portrayed by H. C. Pot, the most insignificant of triflers. Would it be a very easy matter to be quite sure that a portrait of one's mother by de Laszlo was of the same woman as a portrait of her by Sickert? A portrait painter paints either what he sees, or what he wishes to see so as to flatter, or what he is capable of depicting. A change of pose, a high light or a shadow may transform or obliterate a feature. The portrait by Hayls is very refined in comparison with that by Savill, and the Huysmans version far more elegant than the Riley in the National Portrait Gallery. (By the way, the Riley also is questioned as authentic by Mr. Chappell. He says that it is the face of a "slobbering idiot," and I wonder if he is influenced in saying so by my opinion that of all the accepted portraits this one bears the closest affinity with the one now under discussion.)

No, the real and legitimate objection to my theory does not lie in what I suggest are purely gratuitous assumptions, but in the apparent difficulty of reconciling the *apparent* age of the sitter with what we know of his career.

Pepys was born in 1633, and wrote his diary between the years 1659 and 1669. In 1669 he was thirty-six years of age. Now, my critics, all of whom, with the one exception mentioned above, recognize the resemblance between the portrait and the accepted portraits, assume first, that it represents a man of not more than thirty years of age. It must, therefore, they say, have been mentioned in the diary if it is a portrait of Pepys; he mentions other portraits, and he must have mentioned this also. Inferentially, were it of Pepys it would be of a man over thirty-six years of age.

Secondly, even assuming that he omitted to mention so notable an event as a full dress portrait of himself, with the pen, inkstand and manuscript beside him and a seascape as a background, it is impossible—they say—to believe that in 1663, or thereabouts, when thirty years old, he was a man of sufficient importance to make such a stir in the world. Yet in 1681 Pepys, then forty-eight years old, was painted by Verrio in an alderman's scarlet robe, specially borrowed

for the occasion, although he was no alderman. This at a time when he had attained a considerable position in the world, and when there was less need for him to strike a pose to satisfy his gluttonous vanity than when thirty years of age—the age which the critics assume the man in the picture to be. Surely such masquerading in an alderman's gown was less pardonable at forty-eight than the flaunting of the tools of his trade at an earlier period of his career.

However, here I have a real case to answer; I do not pretend that my answer is completely convincing, but it is at least a reasonable explanation. Once more must I refer my critics to the accepted portraits. I ask them to look at them carefully, and to decide (putting the picture in dispute right out of their minds) what is the apparent age of Pepys in these versions. I think they will agree that in the Savill portrait, painted when he was twenty-nine, Pepys looks over forty, whereas he looks younger in the Hayls portrait, which was painted when he was thirty-three. In the Admiralty portrait, assumed to have been painted when he was fifty, he seems to be about forty-two, and in the Riley portrait painted when he was fifty-seven he looks not more than fifty.

If this is so, is it not possible—more, is it not probable—that the picture represents a man not of thirty but of at least thirty-seven, painted by someone who knew how to be tactful, and how to give a false air of youth to maturity? Few individuals demand the literal truth from a portrait painter, and Pepys was emphatically not the man to object to this sort of treatment. And we happen to know from the Diary itself how displeased he was by the treatment meted out to his physiognomy by Savill.

Finally, if this portrait is not of Pepys, of whom is it? The resemblances are remarkable, the differences insignificant. The colour of the eyes tallies. The portrait is a contemporary production. The picture differs from the others just as the others differ from themselves. It represents an important man who has obviously had some connection with the Navy. There are the pen, inkstand, letter and seascape by way of corroborative evidence. It hung in Hampton Court Palace until 1870, or thereabouts. Before rejecting the theory that it is a portrait of Pepys my critics must surely produce a version of some important Admiralty character, other than Pepys, whom it resembles. So far they have failed to do so.



By JOHN HAYLS: (holding his song "Beauty Retire") 1666 in the National Portrait Gallery.



By JOHN CLOSTERMAN: in the National Portrait Gallery.



By Sir GODFREY KNELLER: at Magdalene College, Cambridge.



By SAVILL: In the possession of Magdalene College, Cambridge.



By an UNKNOWN ARTIST: in the possession of the Admiralty.



By Sir PETER LE LY 1660: at Magdalene College, Cambridge.

BOOK REVIEWS

URNE BURIAL AND THE GARDEN OF CYRUS, by SIR THOMAS BROWNE, with thirty drawings by PAUL NASH. Edited, with an introduction, by JOHN CARTER. (Cassell & Co., Ltd.) Price £15 15s.

This is, unquestionably, a remarkable publication, remarkable, perhaps, in more respects than one, but mainly because under the conspicuous, if handsome, incongruity of text and illustration, there is a fundamental congruity. Sir Thomas Browne and Mr. Paul Nash would seem, at first sight, an odd team for even the most venturesome of publishers to drive in double harness; and truth to tell, only a multitude of capable assistants, from the learned Editor to the humble stencillers of the coloured illustrations, have made the success possible.

Sir Thomas Browne, portly, full-blooded, dark skinned, debonair and "exuberant in conceit," typifies the last of Gothic naïveté caught up in the Baroque coils of twisted Classical convolutions. Rather than a physician and scientist, he is a poet who uses pseudo-classical nomenclature not for the sake of objective precision—he often adds the plain English alternative to make his sense clearer—but because Greek and Latin sounds are as music to his Saxon ears. He is, in short, a romantic. The full titles of these books suffice to prove it. "Hydriotaphia," for which "Urne Burial" is a perfectly good and sufficient alternative, he must needs implement in the subtitle with "Sepulchrall Urnes." "The Garden of Cyrus or the Quincuncial, Lozenge or Network Plantations of the Ancients, artificially, naturally, mystically considered," the second book included in the volume, conjures up visions of romantic gloom, of stained glass glories and the gleam and glitter if not of Catholic monstrosity and crucifix, at least of alchemist candle-lit retorts and alembics, and the student's "Forcipall Organs and Instruments of Incision." Such is the spirit that one would expect to find reflected from the leaves of this modern book, conceived as a homage to the first great writer of English prose.

Instead, these pages are bright, smooth, clear and sharp-edged as behoves a product of modern machinery. There is no tortuous romanticism. Mr. Nash's illustrations are not full-blooded; they are pale as the English winter sun, and aloof as a page in Euclid.

The apparent contrast between the spirit of the religious *medicus* and the modern painter is complete, and yet there is a basic similarity.

"Browne . . . is a pre-eminent example of the class of writer with whom it is form, not substance, that is of first importance. He is interesting almost exclusively to the student and lover of style."

Change "Browne" to "Nash" and "writer" to "artist," and the late Sir Edmund Gosse's evaluation of the author might stand, word for word, as an evaluation of the artist.

Mr. Nash's illustrations are as curious as Sir Thomas Browne's text, and so exquisite that only those who know how to weigh the subtlest æsthetic values will be able to appreciate fully the individual drawings and the part they play in the general design of the book.

Neither Sir Thomas nor Mr. Nash are "disposed for mirth"—of the two the artist is perhaps the less "human"

—and there is in both a suspicion of "pandering to mere intellectual vanity."

"All things are artificial," said Sir Thomas Browne; probably Mr. Nash would agree with him. This book, at any rate, is in all its aspects, including the excellent typography, the tasteful binding and the limited issue, a veritable triumph of artifice.

MAKING WATER-COLOUR BEHAVE: With two reproductions of paintings and twenty-one photographs demonstrating British Work. By ELIOT O'HARA. (Putnam.) 7s. 6d. net.

HOW TO DRAW FOR REPRODUCTION IN BLACK AND WHITE, by L. A. DOUST. With 42 illustrations reproduced from the work of the Author and other artists. (John Lane.) 5s. net.

These are two books for students of technique. Mr. O'Hara is, we are informed by the publishers, not only "a water-colour painter of international renown," but also "a highly successful teacher of art." His book certainly gives evidence of his knowledge of what he himself calls "the tricks of the trade." As he very rightly says: "Facility is a tool with which the student should be provided. As to what he expresses with the tool, that is his own affair"; and again: "If I can teach him [the student] how to do the mechanical part of producing a water-colour, such as tinting a paper, blending colours, or performing the various other operations or tricks of the trade, then, if he has anything to express, his hand will be ready. In other words, I shall try to give him the spelling and grammar—he must have the ideas."

Except that the author naturally refers to American exemplars who are probably unknown to the British reader, his book can be studied with profit by everyone.

It is not quite so easy to recommend Mr. Doust's book, mainly because his language is too often uncertain and his statements even incorrect. Nevertheless, the book contains some quite sound advice for the budding "commercial artist."

PRAGUE IN FORTY COLOURED WOODCUTS, by KAREL VIK. Text by LEOPOLD KREITNER. (Orbis Publishing Co., Prague.)

This is a quite charming publication on one of the most fascinating of Central European cities. But it must be said that in this case the illustrator has claimed rather too much honour for himself on the title page, since the author's text is quite as valuable and well done as the artist's illustrations, though I have no doubt that the latter had to give more time to his wood-cutting than the author to his writing. It must also be pointed out that in accordance with Continental or rather with specifically Czechish custom, the wood blocks are mainly degraded to reproducers of "black line" drawings, so that very similar if not identical results might have resulted from a photo- and chromo-lithographic process. Incidentally, they are not "coloured woodcuts," but "woodcuts printed in colours," a subtle but important difference. Having made these critical remarks we have, however, only praise for Mr. Vik's delightful illustrations, which do

as much credit to his æsthetical perception as to his great technical accomplishment.

Altogether artist, author, printer and publisher have combined to produce a volume that all who have been to the city on the Vlatva and have admired the unique blend of Germanic and Slav, Italian and French culture, will wish to possess. H. F.



MISTRA: THE CHURCH OF PANTANASSA
From "Greece and the Aegean" (Harrap & Sons)

GREECE AND THE AEGEAN, by ERNEST A. GARDNER,
with a Preface by SIR RENNELL RODD. (London: Harrap.)
7s. 6d. net.

The latest volume of the up-to-date Harrap guides maintains the high reputation gained by the earlier volumes of the series. It is not easy for an expert in any subject to bear in mind the fact that many of his readers will be ignorant of that subject, and will not wish to become really enlightened. Professor Gardner has kept a level head throughout, even in dealing with the places of which he knows and loves every stone. The result is a book which can be read with enjoyment not only by the serious traveller or potential archæologist, but also by the casual tourist who goes to Greece in order to say he has been there.

One great point about the book is that the author remembers that during the last 2,000 years many people have lived and worked on the sites once occupied by the ancient Greeks. Some of the most beautiful and interesting illustrations are those of Byzantine buildings. It seems that a certain degree of caution is advisable when visiting Mistra. "The monasteries can be reached either by ladders up the face of the cliffs . . . or by a rope attached to a windlass turned by the monks. . . . A possibly imaginative traveller records that when he visited one of the monasteries he noticed that the rope was frayed, and asked how often a new rope was fitted. He received the cheerful reply: 'Whenever the old one breaks.'"

C. K. J.

MESSRS. SAWYER'S CATALOGUE

Messrs. Chas. J. Sawyer's new Catalogue of Books and Autograph Letters contains many items calculated to whet the appetite of the book fancier. The works on art include the privately printed J. Pierpont Morgan Catalogues of "Jewels and Precious Works of Art," and the two volumes of the Chinese Porcelain in this unique collection; three of C. Fairfax Murray's selections of "Old Master Drawings," the two volumes of the Wallace Collection pictures by Sir A. C. Temple and the *Objets d'Art* in four volumes by Emile Molinier. There are also Piranesi's *Vedute di Roma*, Rowlandson's "Loyal Volunteers," and some very fine sporting books, of which the most rare is Apperley's "Life of a Sportsman," by Nimrod, with thirty-six coloured plates by Alken.

THE TEMPLE OF ANGKOR VAT. Vols. II and III. (Messrs. G. Van Oest, Paris.)

We have received two more parts of this splendid study of the Temple of Angkor Vat, to which we have already given a review in respect to the earlier Volume I of Part 3. The present Volumes II and III presumably conclude the study for the present. There is no text to these books, which contain only photographic copies of the bas-reliefs of the great temple. There are in general eight great themes represented here, drawn from the vast stores of Indian mythology. The first is represented by nine plates, and shows the "Churning of the Ocean." Here we see the great serpent Vāsuki being dragged along out of the ocean by innumerable hosts of mighty Asuras. It looks like nothing but a tug of war, and at certain points in the long body of the serpent a giant helps in the work. In the middle sits Vishnu, the God on Mount Mandara, and pulling against the Asuras is an equal company of Devas, while in the line above there is an assembly of the most frantic observers of the strife. Plates representing details of these great panels follow next.

The second series of eight plates represents the victory of Vishnu over the Asuras, and is rather overcrowded with detail and has a less decorative interest. Nevertheless, in some of the detailed plates which follow there is some very fine work to be seen.

BOOK REVIEWS

The third theme is the victory of Krishna, one of the heroes of the Mahabharata, again rather overcrowded with detail. We should judge these last two episodes to be the work of artists inferior to that of the first, and the point of interest lies in the fact that one of the details (plate 426) shows a tiger carved quite clearly in the Chinese manner (readers of our extended description of Angkor Vat will remember the account we then gave of the Chinese contact with Cambodia).

The fourth incident is the combat between Devas and Asuras, in thirteen plates. Very lively in movement and much less formal than the familiar carvings on the Assyrian bas-reliefs. The Devas win, as they should, and the great gods Indra, Varuna and Brâhma take part.

The fifth incident, in ten plates, is taken from the second great epic, the Râmâyana, and represents the battle of Lanka (Ceylon). Here, Hanumat, the Monkey King, is an important figure and, of course, Râma himself.

Volume III opens with eleven plates on the famous battle of Kurukshetra, which occurred in the neighbourhood of Delhi in the year 1151 B.C. It was a civil war between the Aryan tribes for the hegemony of India. It is of special interest and, as the detailed plates show, represents some of the famous and touching episodes of that great combat. The death of Bhishma, pierced by a thousand arrows, is an outstanding event, and the figures that will appeal most to students of the great epic (Mahabharata), will look with awe upon the great hero Arjuna and his chief charioteer, Krishna.

The next series of twenty-three plates is of very special interest because it must be connected with historical incidents in Cambodia itself. The plates represent King Surya-Varman II and the dignitaries of his court. All is order here, an immense variety and beauty of representation. Particular interest attaches to the details showing the king himself, and the chief of the Siamese contingent with some of his battalions, for it was the Siamese, according to historical investigations, who overthrew the Khmer Dominion in these parts.

Fifteen plates are devoted to depicting Heaven and Hell. There are two ways to Heaven, the "Way of the Gods" and the "Way of the Fathers," represented on the first and second tiers of the panels; the lowest one is devoted to Hell, where sits Yama, the God of the Dead. The sculptures constitute probably the most complete chamber of horrors in the world. The number of Hells is 34,

and every imaginable torture which could be inflicted on human beings is represented there. The sculptor outdoes Dante in cold stone and provides good reasons for those who observe his work to choose the heavenly path.

W. L. H.



THE TEMPLE OF ANGKOR VAT

Bas Relief of Surya-Varman II, King of Kambuja (A.D. 1112-1152), whose posthumous name was Paramavishunlaka

(Van Oest)

JOHN OBRISSET: HUGUENOT, CARVER AND MEDALLIST, by PHILIP A. S. PHILLIPS. (B. T. Batsford, Ltd.) Limited Edition. £3 3s.

This volume, dealing with a remarkable eighteenth-century craftsman, was reviewed in *Apollo* in December, 1931.

The publishers have just issued an important "Addenda and Corrigenda" to the work, consisting of certain information which has recently come to the author's knowledge, derived from documents found in the French Hospital ("La Providence") in Victoria Park Road, E. 9.

This "Addenda" is of special interest in connection with the early Huguenot settlers in England.

NOTES OF THE MONTH

BEAUTIFUL WOMEN OF THE XIXth CENTURY. LOAN EXHIBITION IN AID OF THE WAR SERVICE LEGION, AT MESSRS. KNOEDLER'S GALLERIES

Every century seems, in some mysterious way, to produce its own characteristic type of feminine beauty. Whether that is due to biological fact, to the insinuations of fashion, to the peculiarities of the artists' inclinations, or to a combination of some or all of these factors, is not easy to determine. If we may form just conclusions from the records of painting and sculpture, we shall hardly hesitate to maintain that feminine beauty was rare everywhere in Europe during the fifteenth century, became more frequent and more classical in the sixteenth, assumed the complexion of matronly fullness in the seventeenth, diminished in the eighteenth to girlish prettiness; so far we are in little doubt—but what happened in the nineteenth? The nineteenth century woman had none of the Rococo coquetry, nor of the Baroque fullness, but was there perhaps something of the Renaissance classicism in her features? It is made difficult for us to decide because fashions played such tricks with feminine form. The present exhibition ignores the early part of the century, and so one cannot compare the women of David, Lawrence, Gérard, for example, with those of Winterhalter, Millais, Sargent and Shannon. Nevertheless, if one could, it seems not improbable that the nineteenth century would have favoured the Renaissance ideals of classical beauty had but crinolines and corsets made the comparison seem less ridiculous. One need only examine Winterhalter's charming small full-length portrait of the Empress Eugénie, painted in Rococo costume à la Fragonard, to discover that her clear cut Roman profile does not belong to the eighteenth century; and quite a number of the English women here, if they were dressed in classical drapery, could credibly impersonate Greek goddesses with more success than the ladies of Sir Joshua Reynolds's period.

If we now seek to appraise the æsthetical value of the portraits in this exhibition, we come upon several surprises. Winterhalter's reputation, which fell almost to zero during the 'nineties, shines here, as always, as an admirable draughtsman, and able interpreter of elegant woman, down to her hands. Lenbach, another German artist, too must be given better marks than he has lately received for technical skill and psychological insight, as may be seen in his head of "Gladys, Countess de Grey." The same lady's portrait by Sargent seems, in comparison, hollow, as does most of Sargent's work, except the portrait of "Winifred, Duchess of Portland," in which he has daringly juxtaposed the white satin dress to a white marble mantelpiece. Nevertheless his superficial manner is infinitely preferable to that of his once celebrated master Carolus Duran, whose portrait of the "Countess of Warwick" lacks all construction. In point of fact, the now somewhat despised Englishmen, G. F. Watts, Sir William Richmond, Holman Hunt, and Rossetti, are here seen to be the only ones who knew how to build up a picture so that it becomes something more than a more or less successful copy of nature. Watts's "Frances, Marchioness of Bath," in a white dress, has monumental dignity. Another significant picture is Sir J. J. Shannon's



MRS. LANGTRY

By G. F. Watts, O.M.R.A.

(Lent by the Trustees of the Watts Gallery, Compton)



HERMIONE, DUCHESS OF LEINSTER By Ellis Roberts
(Lent by The Viscountess D'Aberton)

NOTES OF THE MONTH



VIOLET, DUCHESS OF RUTLAND By Sir J. J. Shannon,
R.A.
(Lent by Violet, Duchess of Rutland)

"Violet, Duchess of Rutland," typical of the *fin de siècle* in its whole conception. A kind word must be said for a forgotten painter, E. U. Eddis, whose life-size full-length portrait of "Lady Mary Craven," in a black crinoline dress brightened with red, deserves praise for its simple honesty. We are pleased to hear, as we go to press, that this exhibition (organised by Lady Algernon Gordon-Lennox) is already an assured success.

PAINTINGS BY JAMES FITTON AND WATER-COLOUR DRAWINGS BY E. McKNIGHT KAUFFER AT MESSRS. TOOTH'S GALLERIES

This exhibition is likely to increase Mr. Fitton's reputation as one of the more important painters of the younger generation. Two years ago the appearance of his pictures on the conservative walls of the Royal Academy came as a surprise, and I for one looked forward to his next appearance there, but it did not "eventuate"; one wonders why, since this one-man show proves that he has certainly progressed. Mr. Fitton's principal merit is his sense of colour; but he has several others. He knows how to "digest" Nature so that it furnishes him material for unusual design and for an equally unusual realization of the third dimension. He has a way of choosing an elevation and looking down upon the landscape, by which means the objects of vision naturally range themselves in an unaccustomed oblique perspective. His design is less good when he compels the eye to travel upwards (as in the painting called "The Mole"). In this picture, too, one may discern a

danger of which he should beware. He is inclined to make the master lines of his design too obvious—here it is a kind of zigzag; in the "Return of the Trawler" it is an S-shape. Even in the more realistic still-life called "The Placard" it is a V-shape. Design, that is to say construction, must be in every work of art, but it must not be obvious. "Oast Houses," "The Canal Bridge," "The Ship," "The Island," "Brixham Light," "Seafront"—are all excellent, and the more so because one feels behind æsthetical abstraction the emotional quality which the scene originally excited in the artist. From this point of view one also enjoys "Circus Caricature—the Rescue," and a wrestling scene "All-In."

We shall watch Mr. Fitton's further evolution with great interest.

On the other hand, Mr. McKnight Kauffer's water-colour drawings are a little disappointing. Mr. Kauffer is an artist of great æsthetical and intellectual qualities, and as such could not produce anything "bad," but these landscapes, though simple and strong, do not strike one as good enough for him. They look as if he had put his hand but not his whole mind into them. Nevertheless, "The Small Wood, Font Sainte," and "The Station Café, La Ciotat," would satisfy anyone who did not know the artist's potentialities. H. F.



THE VISCOUNTESS D'ABERNON By J. S. Sargent, R.A.
(Lent by the Viscount D'Abernon, G.C.B.)

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND
ENGRAVERS AT THE R.W.S. GALLERY

The general impression of this, the fifty-first annual exhibition, is not quite as good as its more recent precursors. There is a feeling of slackness, of depression, as if the members had said to themselves: "I must do *something* for this show," not caring greatly what that something was. There is plenty of skill still, and some of it misapplied, but there is little enthusiasm. From the spectator's point of view I do wish the hanging committee would pay attention to the really good reasons there are against hanging wood engravings cheek by jowl with metal engravings. The merits of a wood engraving, unless they be the indirect ones of Mr. Eric Gill's, who makes his look like metal prints, are opposed to those of metal engraving, and there is the very obvious danger of confusing the general public, in spite of the information given by the catalogue.

If purely technical accomplishment is to be awarded the palm of merit, then there can be no doubt that Mr. Brockhurst's "Adolescent" and "Dorette" deserve it. This artist's skill in rendering tone by line is amazing; but does it not seem a pity to waste so much time and ingenuity upon the gaining of effects which make the result hardly superior to that of a photogravure? Or, from another point of view, why make an etching of a mezzotint subject? Mr. Stanley Anderson is also an artist who stresses the value of pure skill, but in his line-engravings, notably in "At the Golden Heart" (this should be "Hart," surely?) and in "The Farm Hand," the skill is not misused. They are line-engravings and look it. Mr. Harry Morley's "Fall of Phæton" is another admirable line-engraving in the classical manner, further distinguished by delightful invention. Mr. Stephen Gooden's "Book Plate" is likewise a small but brilliant example of the line-engraver's art.

ENGLISH LANDSCAPES AT MESSRS. SPINK & SON'S
GALLERY

This little show of English landscapes embraces a period roughly from the middle of the eighteenth to the middle of the nineteenth century. It gives one an excellent idea of the things the average English landscape painter was thinking about, and what artists above the average were contending with. This statement needs a little qualification, because this exhibition includes at least two examples of artists who were certainly above the average, that is to say Richard Wilson and John Varley; another one who ought to have been, James Ward; and a fourth one, to whom I have already drawn attention in this magazine and whom, if I only knew more about his work, I should certainly rank above the average, namely H. Jutsum (1816-1869). The rest prove exactly what a landscape painter like Constable was "up against," and also the change which, through his example, the French landscape painters of the Barbizon and Impressionist schools brought about. The change, however, was not so entirely for the better, as we now almost instinctively assume. These Rathbones and Loundes, La Caves and Havells, Jaynes's, Sherlocks, Huggins's and others, many of whom painted their subjects in pairs, were at least conscious that they were not merely "copying nature" but creating things intended to "furnish" a room, even if they did

not decorate it, as we understand "decoration." And so these pictures are companionable: they have something to say in their quiet and oh! so polished manner. There is only one ominous fellow in this select company, and that is James Ward's "Pithead," which must surely be one of the earliest "industrialist" subjects.

EXHIBITION OF THE LIFE ENGRAVED WORK OF
H. MACBETH-RAEBURN, A.R.A., R.E., AT MESSRS.
HENRY GRAVES & CO.'S GALLERY

Wherever reproductive engraving, more especially mezzotint, is valued Mr. H. Macbeth-Raeburn's name is known and highly respected. He is perhaps the foremost exponent of this typically English—I beg his pardon—British craft and carries on the tradition which made eighteenth century Albion famous the world over. The significance which this type of work had in the days of Valentine Green and the rest has gone never to return. It was killed by photography. We now appreciate it only as an art, as a test of fine craftsmanship. What photography does in hours takes months to accomplish by hand—but the craftsman would point out that the result is not the same: that there are in a fine mezzotint, whether printed in colours or in black and white, qualities which are unobtainable by other means. There are a great number of plates of Mr. Macbeth-Raeburn to support such a contention, and an examination of his mezzotint of "The McNab" and of his aquatint of "Glencoe" after H. McCulloch, R.S.A., proves that he is a worthy successor of the great eighteenth century masters. This review of his life work that covers forty years proves that his reputation rests on solid foundations. One cannot help regretting, however, that public taste should require him to hide the magnificent quality of his craftsmanship so conspicuous in the black and white states under the colour printer's work.

THE NATIONAL SOCIETY OF PAINTERS,
SCULPTORS, ENGRAVERS, POTTERS—AT THE
ROYAL INSTITUTE GALLERIES

I am afraid there can be no doubt that we have entered into an age of barbarous decline. The vast national and international problems that confront us are too difficult and too confused to make us fully conscious of this fact; it is by the straws rather than by the graver portents that one may judge which way the wind blows: and the present exhibition of the National Society is a very bundle of such straws. Judged by them our poor bewildered artists don't know where they are, and do not care. You may almost hear the wind blowing, for there is such a din, such a commotion, such sighing and crying, and moaning, and shrill laughter as can only be heard on Cape Wit's End. The artists, it seems, have lost respect for their vocation else they would never consent to being thus herded together and compelled to fight each other with their works even to mutual destruction. A picture is, or should be, like a piece of music and an equivalent of silence in a spatial sense is necessary for its enjoyment. There is no silence here, only sound and fury, signifying—what?

I have already indicated how I read its portent, and I can only hope that by the time the next show of this Society comes round the world in general will have recovered its balance and the Hanging Committee

NOTES OF THE MONTH



GORDON HARKER

By Barney Seale

consequently have plucked up sufficient courage to separate this chaos of antagonistic tendencies to arrange them in mutually helpful associations.

Meantime, I find it impossible to concentrate on, say, Mr. Allinson's "Zinnias" and Mr. Morrison's "Daffodils" in the embarrassing presence of Miss Roger's "Embryo," or to sympathise with Miss Gabain's "June Triste" whilst Mr. Stanley Grimm flourishes his enormous "Sunflowers" in my face: or to have an eye for the merits of Miss Ethel Walker's "Miss Isabel Christison" with Miss Eileen Agar's inexplicable "Sappho" on one side and Miss Elsie Rowe's unintelligible "Arrangement" on the other. What kind of a Society is that in which Mr. Sidney Hunt or Mr. Edward Wolfe can meet Mr. Russell Flint without quarrelling over first principles—or for that matter, how can Mr. Nevinston's futuristic Bronze "Machine Slave" put up with Mr. Barney Seale's "Joseph Simpson—the spirit of wine" (a fine piece of realistic modelling if not of good taste)—on one side and Mr. Cecil Brown's terracotta softness called "Coral" on the other?

It's a fight, not a concert of talents. And, so far as I was capable of judging, in the circumstances, there are very few things here that one could live with in peace. Omitting sculpture and pottery, I note the following as having specially impressed me with their diverse merits.

In the order of the catalogue they are the following: Miss Anna K. Zinkeisen's "L'Aperitif"; Mr. Kirkland Jamieson's "Park Gates"; Mr. William O. Hutchison's "Victor MacClure"; Mr. Jamieson's "N.W. 6"; Mr. Arnold Mason's "Peggy"; Miss Sylvia Gosse's "Still Life"; Mr. Horace Brodsky's rather cruel self-portrait, "Man in Woollen Cap"; Mr. P. H. Jowett's "Cann,

Dorset"; Mr. James Proudfoot's extraordinarily "solid" "Still Life with Guitar"; Mr. Neville Lewis's "Fish," "Pondo Girl" and "Tom," distinguished by firm modelling and fine colour; Mr. Reitlinger's sombre "Tozeor, Tunisia"; Miss Zinkeisen's "Spanish Gypsies," a fine piece of colour; Mr. F. Whiting's "Portrait of a Painter"; Mr. Jowett's "Evening at Chantemesle," the best *oil* painting of his I have yet seen; Mr. Charles Gerrard's "Tulips"; Miss Gabain's "Parson's Hillock," also her "Mr. Sam."

THE TWELFTH EXHIBITION OF THE 7 AND 5 SOCIETY, AND ETCHINGS BY ANDRÉ DUNOYER DE SEGONZAC AT THE LEICESTER GALLERY

This exhibition is likely to provoke the ire of those who have not given the nature of art sufficient thought; it is for the most part so aggressively, so unashamedly contemptuous of all tradition. But if the objectors would for one moment suspend their irritation and "take in" the two rooms as a whole, they would see that it is infinitely more coherent and pleasant to look at than any room in the Royal Academy, or most other shows of present-day painting. Having got the objectors to admit this one would like to take them in succession to, say, Winifred Nicholson's "Yellow Flags and Moth" or



W. O. HUTCHISON

By Barney Scale

"Flowers from the Coppermine," next to John Aldridge's "St. Just" or "Fertile Hill," then to David Jones's "Linen Cloth" or "Long Meadow," then to Ben Nicholson's "Still Life, No. 1," or "Fiddle and Spanish Guitar," and finally, to Mr. Len Lye's "Earth cools, plants arrive and fire devil departs," or "Family." If the objector has eyes to see he will have to admit that all these very different artists, with their varying degree of naturalistic representation, have a common denominator, namely, a sense of æsthetic unity created out of their own imagination and not derived from a suitable combination of natural objects carefully imitated. This, at once, lifts the exhibition above the common level; any criticism of it is therefore in the nature of "higher criticism." From that standpoint it seems to me that Winifred Nicholson's paintings are the most complete and satisfying because they keep within their obviously intended limits. This could, for example, not be claimed for Ivon Hitchen's "Western Dingle," which is evidently meant to convey more than it does, for, look at it which way you will, it remains only a "lay-in," a beginning of something which is not fully expressed either as form or as design. Ben Nicholson, on the other hand, playing with line rhythms upon colour harmony, with an often delightful accompaniment of texturing, somehow still fails to convince because his emotions are all "abstract," divorced from all sentiment except that of the eyes. They are not *visions*, his pictures, but ocular demonstrations. Mr. Len Lye, on the other hand, has gone back for his inspiration to the patterns of nature revealed by the microscope and to primitive pictography, and as the titles I have quoted indicate, uses an abstract, or apparently abstract, language in order to convey purely human and humorous sentiment. Pleasant though most of his pictures are to look at merely as colour designs, their full enjoyment depends upon the associative faculty. There are a number of drawings by Henry Moore, notably "Seated Figures No. 2," "Figures" and "Mother and Child," sheets of variations on the same themes, which are entirely delightful and confirm me in my objections to his sculpture. His successes depend upon the time-rhythm of the line, not on the space-rhythm of the mass—or so it seems to me.

RETROSPECTIVE EXHIBITION OF LITHOGRAPHS AT MESSRS. COLNAGHI'S GALLERIES

Lithography has never been esteemed as much or as highly as it ought to be. It is of all multiplying methods or processes the most direct—and technically perhaps the least difficult. If you are a good draughtsman you are almost inevitably a good lithographer. Your printer simply lifts your drawing as many times as you like from the stone (or its modern substitute) and deposits it on the paper. It has few technical *finesses*, but it certainly has them. In other words, it is possible to get other than the effects of chalk drawing: the stone can be painted with a brush and/or scraped with a knife and wiped with a rag. One of its greatest æsthetic charms, however, lies in the gradation of greys which it yields, ranging from the merest breath that breaks a white to the deepest, richest blacks. Not all the artists who have practised this craft have exploited the medium to the full: Whistler, for example, "harped" on a pale grey tone, and with many modern lithographers the range is not sufficiently exploited.

In this retrospective exhibition, which is not historically representative, Devéria, Chassériau, Goya, Franz

Hanfstaengl, Menzel, Prout, Cotman, James Ward and Bonington were amongst the many who practised this craft before it fell into disrepute; in this exhibition the various effects which can be got out of the medium are well illustrated. There is Ingres' fine pencil line, Whistler's delicate crayon. Gavarni and Daumier exploit the full ranges of grey; Steinlen's "Refugees" is indistinguishable from a pen drawing; Forain's "Scène de Cabinet particulier" imitates a most delicate "wash"; Alexandre Lunors shows the use of the brush, Carrière in his admirable portraiture the use of wiping. Charles Conder's "Harlequin s'amuse" looks like a sanguine drawing, Steinlen's "Le départ du Soldat" resembles a charcoal study, and Fantin Latour got his shimmering effects by scraping and working from black into white. Amongst the living British exponents of the craft Charles Shannon, Sir George Clausen, Miss Ethel Gabain (Mrs. Copley) and Mr. John Copley, Mr. W. P. Robins, Mr. Frank Brangwyn and Mr. C. R. W. Nevinson are specially well represented.

DRAWINGS AND ETCHINGS BY S. R. BADMIN, A.R.W.S., A.R.E. BY ARRANGEMENT WITH THE XXI GALLERY AT THE FINE ART SOCIETY'S GALLERIES

This is the first important show held by that young but unusually pleasing artist Mr. S. R. Badmin. Mr. Badmin's art is so remarkably attractive because it is not only indicative of his great skill, but also because his hand is manifestly guided by his great love of the English scene in its relation to the English people. In nearly all cases there is this dual quality of Nature and Man. Mr. Badmin loves trees and houses, fields and hedgerows, and the race that belongs to them. But his love shows itself in his minute attention to detail; not only can you see every brick in a wall, every branch and twig of a tree, but you can also see what the human beings are doing in the landscape; they are no mere *staffage*. And whilst your eye is thus engaged in reading the meaning of every picture it is all the time conscious of the unity that keeps the objects of vision bound together in Nature. There is minute detail, but it is never petty or meaningless. Perhaps one must be in the mood to appreciate this kind of thing, and I for one would rather collect and keep his work in a portfolio to be enjoyed when the mood is upon one than expose it on the wall to that familiarity which breeds contempt mainly because the wall-light veils the finer qualities of such work.

Mr. Badmin first makes so-called "rough" studies, though they contain a remarkable amount of detail, in pencil and wash and subsequently carries them out in fine penline with rather subdued colours. To those familiar with modern English art the suggestion that it partakes of some of the qualities of Mr. Griggs, Mr. Randolph Schwabe and perhaps Mr. Ginner's art will give some orientation, though it is smaller in scale than the two latter's and fuller of human association than the first-named artist's work. Mr. Francis Dodd, too, has in his scenes of London suburbs a similar quality, not of design but intimacy.

Where there is so much good it would be almost simpler to pick out the less successful, but they are so few as to be negligible.

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NOTES OF THE MONTH

Mr. Badmin also gives the same attention to his etchings, which breathe the same spirit. Here, however, I should like to make a criticism: they are nearly all too heavily printed.

H. F.

EIGHTEENTH CENTURY FURNITURE AT KENT HOUSE, ST. JAMES'S

There are many fine pieces of eighteenth century furniture and needlework to be seen at the new galleries opened by Mr. Lionel Harris, Junior, at Kent House, 11, King Street, St. James's, S.W. 1. Some of these are of unusual importance. Mr. Harris's taste is scrupulous and exacting, so that his guidance in the matter of choosing a fine object of the period which he has made his own may be relied upon with confidence. In confining his researches mainly to one century, a study comprehensive enough in all conscience, Mr. Harris has shown the wisdom and the perspicacity of the true connoisseur. In plain words, he is a "specialist."

Pride of place amongst the exhibits must be given to the suite of dining room furniture in mahogany made in the year 1783 by the firm of Richard and Robert Gillow, of Lancaster, to the order of John Christian, Esq., M.P., of Workington Hall, near Carlisle. The authenticity of these pieces, quite apart from the clear evidence of their character and their fine quality, is attested beyond a doubt by the existence of the firm's original invoices. Here we have examples of the English cabinet-maker's craft at its best. The suite comprises sideboard with pedestals and urns, cellarette, a pair of side tables and fourteen dining room chairs, the whole carved and decorated in the chaste style of the brothers Adam and in perfect condition throughout. Such suites are of exceptional rarity and hardly to be found complete save in the very few families to whose order they were originally made, such as the Earl of Harewood and Lord St. Oswald, and seldom, if ever, come into the market.

Several fine mirrors adorn the walls; two of these, in carved and gilded wood frames in the somewhat heavily ornate style of William Kent, have wheat-ear *motifs* issuing from cornucopia-like volutes and are surmounted by the coronet of the Earl of Carlisle. These hail from Castle Howard, Yorks. Another pair, well matched, but of slightly different design, in George I gilded gesso frames, have eagle *motifs*, the more elaborate one displaying two eagles' heads with swags of foliage hanging from their beaks, a feather-cresting between them, a mask in the lower member of the frame, and the background "punched." The other bears a cartouche supported by two eagles *adossés* with their heads recurved, and above, a broken pediment. This has a sanded background.

Upstairs are further choice pieces; among them a pair of tall bookcases in satinwood, with windows fitted with circular mahogany framed panels of glass. There are double drawers below, in one case with a half-falling front, fitted as a writing table with sliding board.

These pieces are from the house of Gillow, and their date is about 1783.

Although Mr. Harris specialises in English eighteenth century needlework, he also shows a very attractive Aubusson panel entitled "The Cherry Pickers." It measures approximately 10 ft. by 6 ft. and has all the charm associated with its Watteauesque subject and period. Its date would be between 1710 and 1720.

All these pieces and many more are set out at Kent House with admirable taste. In one of the galleries Mr. Harris has adopted an ingenious method of showing his treasures to their best advantage, by surrounding three sides of the room with a slightly raised platform and lighting the objects placed upon them by invisible pylon lamps mounted on swivels, which can be projected from any angle.

H. F. G.



A GEORGE I GILDED GESSO MIRROR FRAME at Kent House, St. James's

THE TAFT MUSEUM, CINCINNATI, OHIO

The Taft Museum, Cincinnati, Ohio, was opened to the public at a recent date. On the occasion of the reception for the Trustees of the Cincinnati Institute of Fine Arts and affiliated Boards the principal address was given by William Sloane Coffin, President of the Metropolitan Museum of Art, New York. He felt that the style of the house, built by Martin Baum in 1820, was "symbolic of the desire of a young nation to found its life on the basis of the best standards of the past modified to meet the needs of the present." The house is a fine example of the Early American Republic style and is furnished throughout in a manner appropriate to the period. Plain tinted walls, fine old woodwork, and early nineteenth century toiles and brocades furnish an

appropriate setting for the remarkable collection of Dutch, Flemish, English, Spanish and French paintings, porcelains, enamels and jewelry. Furniture from the workshop of Duncan Phyfe is in keeping with the high quality of the collection, and, with carpets in patterns of the period, adds to the home-like character.

In one room are blue and white porcelains of the K'ang Hsi period and Chinese crystal figurines with, close by, exquisite drawings by Lawrence. Here, too, are French tapestries of the eighteenth century and a marquetry commode by Pierre Roussel of the period of Louis XV. There is also another signed piece by Roussel in the collection. In another room are paintings by Turner, Constable, and Ingres, all, as it happens, early works by these men. A large Limoges enamel portrait



THE TAFT MUSEUM, CINCINNATI, OHIO

by Leonard Limousin is over the mantel. The sofa is from the workshop of Duncan Phyfe. Notes of old rose in the draperies and porcelains contrast pleasantly with the black haircloth upholstery.

The Yellow Room shows paintings by Hals, Steen, de Hooch, Terborgh, Ostade and Ruysdael to good advantage. French painted enamels, brilliant in colour, add richness to the ensemble.

At the right of the main entrance is the large Gray Room. A collection of delightful English eighteenth century portraits by Gainsborough, Reynolds, Raeburn, and Hoppner hangs here. There are, for instance, Gainsborough's "Maria Walpole, Duchess of Gloucester," and Hoppner's "Jessamy Bride." Robin's egg blue brocade draperies at the windows repeat a colour frequently found in these paintings, and "peach blow"



THE MUSIC ROOM. The Taft Museum

and "clair de lune" porcelains contribute a note of subtlety to a pleasantly sophisticated atmosphere.

In the main entrance halls are eight large panels by Robert S. Duncanson, an artist of Scotch descent. They are landscapes of the Romantic school carried out in subdued browns and greens. Though strongly influenced by the English painters there is every indication that Duncanson was greatly impressed by the new country west of the Alleghenies.

Mr. and Mrs. Taft always extended the hospitality of their home to the public and the installation of the rooms was carried out with the object of maintaining a similar atmosphere of cordiality and graciousness. A tablet in the main entrance hall is a sincere expression of appreciation:

"The Cincinnati Institute of Fine Arts has erected this tablet in grateful remembrance of the generosity of Charles Phelps Taft and Anna Sinton Taft. May this house, for many years their home, with the works of art which it contains, perpetuate in the hearts and minds of the people of Cincinnati the beauty of spirit which characterized it during their lifetime."

Mr. Walter H. Siple is Director of the Taft Museum, which is situated at 316, Pike Street and is open daily to the public from ten o'clock in the morning until five o'clock in the afternoon, and on Sunday from two until six o'clock in the afternoon. There is no charge for admission. As the house is not large, it is necessary to limit the number of visitors, so tickets must be presented. These may be secured at the leading hotels or by writing to Miss Mary P. Thayer, Curator, The Taft Museum.

L. H.

H. F. writes:

"I understand that Mr. Leech feels himself aggrieved by my suggestion, in the notice of his exhibition which appeared in the last number, that a portrait of his might have had some kind of photographic basis. The use of photographs for such purposes is nowadays quite usual. I generally deprecate it, but in this case my query had no derogatory intention whatever; it was not unnaturally prompted by the fact that the exhibition took place in the Camera Club and I concluded it might have some connection with the camera."

NOTES OF THE MONTH

THE WERTHEIM GALLERY

At Mrs. Wertheim's Gallery a Scottish Greek, Mr. G. T. Tombazis, and a half Europeanized Japanese, the well-known Yoshio Markino, exhibited simultaneously carefully composed landscapes. Mr. Tombazis' Southern French views are light and clear in colour and design, the latter depending on the calligraphy of contours. "La Ciotat Landscape, Spring," and the monochrome "Fallen Tree, Clova," are especially good examples of his manner which is honest, but not particularly venturesome. As regards Mr. Markino's painting, it still captivates more by the titles he gives to his pictures than by the actual work, which is neither quite European nor quite Nipponese. Who, however, could resist a view of Kew in winter when it is called "The Kew Trees wishing one happiness on the Christmas Day 1932," or a view of Big Ben when it is introduced as "The Ben clock hidden by the Mists but the Time bell can be heard"? And who could resist a desire to find out the subject of so exciting a title as this: "The democratic tyrant still standing amidst the blood-like fogs"?

THE REDFERN GALLERY

The February Exhibition of Oils, Drawings, Water-colours and Sculpture at the Redfern Gallery is a pleasant "mixture" of diverse works that nevertheless may be comprised in the term "modern." In many cases it is sufficient merely to cite the names of the artists in order to convey to the reader the type of work he will see and, in most cases at least, ought to enjoy; I may mention, amongst sculpture, Messrs. Epstein, Dobson, Underwood and Skeaping; amongst the water-colours and drawings, Paul Nash, John Nash, Eric Gill, Augustus John, the late Derwent Lees and Christopher Wood; amongst the oil paintings, Matthew Smith, R. O. Dunlop, and Cedric Morris and Miss Ethel Walker. Coming from type to individual works and personal preference, I confess a pleasant surprise at Mr. Robert Gibbing's "In Tahiti," a nice "bit of colour and design" and the first painting by this well-known wood-engraver I have seen. A fine piece of colour, too, is Mr. Charles Gerrard's symphony in green called "The Melon." Miss Greenberg and Miss Clara Klinghoffer exhibit two girls' heads that have a distinct and very satisfying family likeness—not the girls, but their treatment. The colour harmonies here are rich and sonorous. By contrast Miss Eve Kirk charms with the light and airy "San Giorgio, Venice." I have however, faults to find with Mr. Cedric Morris, who seems to me to spoil the beautiful colour and arrangement of his "June Landscape, Suffolk," by his ugly formula for foliage, and Mr. R. O. Dunlop, who consistently depreciates the value of his "colour" by poor drawing. He might with advantage take a leaf out of Mr. Neville Lewis's book, at least in respect of definite statement. Mr. Lewis's "Head of a Child," distinguished by an unusual red which makes an extremely rich colour scheme, is firmly and well drawn, and leaves one in no doubt as to its "planes." I am sorry I have missed both Mr. Sickert's "Church, Dieppe," Mr. Duncan Grant's "The Cornfield," and Mr. Paul Nash's "Mimosa Wood." I wonder whether the fault was entirely mine? On the other hand, Mr. George Bissil's "Codford St. Mary," fine in design and subdued colour, is one of the best things he has done. H. F.

MESSRS. KNIGHT, FRANK & RUTLEY

Messrs. Knight, Frank & Rutley announce that they have taken into partnership three members of their staff who have been with them for many years, namely, Mr. Gordon M. Cannon, Mr. Herbert D. Kelleway, and Mr. Charles J. Woosnam.

Mr. Cannon was educated at Magdalen College School, Oxford, and Newbury Grammar School. He has had over twenty-five years' experience in the profession and since joining Messrs. Knight, Frank & Rutley as one of their principal negotiators in 1920 has carried through many highly important private treaty transactions.

Mr. Herbert Davies Kelleway has been with the firm for over a quarter of a century and during the last thirteen years has been managing the Country Department. He is a Fellow of the Surveyors' Institution and of the Auctioneers' Institute.

Mr. Charles Woosnam was educated at the Brighton Grammar School and in Marburg, Germany, and articled in 1901 to Mr. J. Walker Palmer, F.A.I., of Queen's Road, Brighton. He entered Messrs. Knight, Frank and Rutley's office in 1907, became one of their auctioneers in 1910, and has been manager of the Furniture Auction and Valuation Department since 1926. H. F.

OUR COLOUR PLATES

"A GIRL WITH A CAT,"
BY JEAN-BAPTISTE PERRONNEAU

This charming little work, so characteristic of its age, was presented to the National Gallery by Lord Duveen of Millbank in 1921. It was painted in 1743 when the artist was twenty-eight years old, and when Louis XV held court at Versailles. In those days of artificiality, not less than in ours, the fashionable beauties were wont to conceal their natural carnations beneath a covering of powder and paint. Pastel, therefore, is perhaps the ideal medium in which to interpret this fugitive and evanescent bloom. The method was brought to Paris by Rosalba Carriera of Venice about the year 1720, and it immediately became the fashion. Amongst the most successful practitioners of the new method were Drouet, Nattier and Chardin, but the supreme master as a portraitist is Quentin de la Tour. Perronneau, who had studied with Laurent Cars and Natoire, visited England and exhibited pastels here and died in Amsterdam in 1783.

"LADY SEATED AT THE VIRGINALS,"
BY JAN VERMEER OF DELFT

The original of our colour plate representing "A Lady seated at the Virginals," by Jan Vermeer of Delft, the tercentenary of whose birth was celebrated last year, formed part of the George Salting bequest to the nation, and was deposited in the National Gallery in 1910. At one time it was in the W. Bürges (Thoré) collection, whence it passed into the hands of Humphry Ward. It was exhibited at the R.A. winter exhibition of old masters in 1894. Readers of *Apollo* are aware that barely forty pictures are recognized as the indisputable handiwork of this master—only one of which carries a date. It is therefore hardly possible to assign it definitely to any particular period of the painter's short life of forty-three years, but it is assumed from certain points of departure from the dated "Courtesan" or "Procureess" of 1656, with its robust handling and hot colouring, to be of his later years. H. G. F.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER : OBJETS D'ART



THE HUNT SCURRY: THE QUORN AT WHISSENDINE BROOK.

By J. Ferneley

(Sold at Messrs. Sotheby's, February 16th)

THAT owners of fine art collections are still holding their hands owing to the present world-wide wave of financial depression was evident from the comparatively unimportant character of the first sales for 1933 held at Christie's, Sotheby's, Puttick and Simpson's, and other rooms. The few objects of first importance that were offered sold well, but for the most part prices were moderate mainly owing to the mediocre quality of the objects offered. It is, however, a good time for the collector of modest means, for the average dealer is so overstocked with goods of ordinary quality that he hesitates to expend further capital while business is in such a parlous state.

PICTURES AND DRAWINGS

The importance of Christie's first sale of pictures and drawings on February 10th can be gauged from the total, which only amounted to £2,987 for the 156 lots offered. It consisted of pictures by old masters, the property of the late Mr. Frederick Seymour Clarke and the late Miss Frances Lawson, and old pictures and drawings from various anonymous sources.

Only four pictures attained the dignity of three figures, the chief of these being a characteristic work by Richard Wilson, a river scene

with a ruined abbey in the background, 28½ in. by 39 in., which made £231.

For a portrait of Mrs. Nathaniel Mason (née Annie Hunt) attributed to Thomas Gainsborough, a painted oval measuring 29½ in. by 24½ in., £157 10s. was given; a portrait of Frau Johannina de Wit, by M. J. van Mierevelt, signed and dated 1638, on panel 26½ in. by 23 in., originally in the collection of Mr. Arthur Kay, made £136; and a portrait of Sir Robert Mann, R.N., 29 in. by 24½ in., catalogued as by Reynolds, went for £152 15s.

Other pictures which should be recorded are another work by Richard Wilson, "The Temple of Clitumnes," 24 in. by 29 in., £81 18s.; "The Rock of Ages, Burrington Combe, Somerset," 60 in. by 73 in., attributed to Thomas Gainsborough, £75 12s.; "On the Tiber, Sunset," 30½ in. by 48 in., by Richard Wilson, £68 5s.; "A Visit to the New Baby," 24 in. by 20 in., by J. van der Burgh, £67 4s.; a portrait of Eleonora Matilda Duchessa di Sidonia and her son Giovanni il Giusto, 22½ in. by 16½ in., given in the catalogue to Lucas Cranach, £65 2s.

A correspondence in *The Times* regarding the dearth of pictures by English sporting painters in our national collections undoubtedly enhanced the public interest in the picture sale held at Sotheby's



A GEORGE I SCOTTISH TEA SERVICE.

Edinburgh, 1739

(Sold by Messrs. Christie's, February 15th)

ART IN THE SALEROOM

rooms on February 16th. The pictures offered were admittedly not of the first quality, but the prices realized for those actually sold, considering present conditions, must be taken as quite satisfactory. The absence of the American collector from the bidding no doubt had a considerable effect on prices, for it was only due to the insatiable demands of the agents of wealthy Americans that this class of picture, for so long neglected in the saleroom, soared to such undreamt of heights.

We have, of course, a few patriotic Britons who have attempted to stem the flood of this peculiarly British phase of art across the Atlantic, but during the past ten years very few sporting pictures of the first quality which have appeared in the English saleroom have remained in this country.

The pictures offered included seven works the property of Mrs. E. J. Cooper, of Hambleton Hall, among which were two works by John Ferneley and others by J. Barenger, G. Garrard and Cooper Henderson, while from other sources came a hunting scene by Francis Sartorius and similar works by James Seymour and the much-appreciated Henry Alken.

The highest price in the sale was £235 paid for "The Bristol, Bath and London Coach," by Cooper Henderson, another work by this artist, a "Coach in a Snowstorm," making £100. The only other actual sales were five water-colour drawings by Henry Alken, which together produced £131, and three works by J. Barenger, "Foxhunting," for which £175 was given.

Ferneley's fine painting of "Old Marriott" failed to produce a higher bid than £90; the best offer for the same artist's "The Hunt Scurry" was £38; bidding for the interesting conversation piece by G. Garrard stopped at £42, and the best price that could be obtained for a hunting scene by Sartorius was £85.

A few pictures appeared in Sotheby's sale, held at 7, Stratton Street on February 2nd. "The Spinster's Birthday," 23½ in. by 33½ in., by W. Dendy Sadler, sold well at £135; "The Sisters," 39 in. by 31 in., by T. Andreotti, made £90; £84 was given for a drawing by Adam Buck of the artist with his wife and two children, signed and dated 1813, 17 in. by 16 in.; and a water-colour by Micheau of Queen Charlotte as a child seated at a piano, 25½ in. by 18 in., realised £64.

FURNITURE, TAPESTRY AND OBJECTS OF ART

Prices were on the moderate side at Sotheby's first sale of furniture and art objects held at 7, Stratton Street, Mayfair, on February 2nd, but the total realized, £1,972, must be taken as satisfactory when the quality of the goods offered is considered. The chief prices in the sale were obtained for the pictures, which are noted elsewhere; the only other prices worthy of record being £24 paid for a George I gilt mirror, 3 ft. wide by 7 ft. high; £29 for a Soho tapestry panel woven with a vase of flowers, 19 in. by 27 in.; and £28 for a set of eight late Sheraton painted mahogany chairs on concave-shaped legs.

More important was the sale of furniture and tapestry the property of the late Mr. Frederick Seymour Clarke, held at Christie's rooms on February 9th, a total of £5,136 being realized. The bulk of this sum was made up by the tapestries, two of which were illustrated in our last number.

The highest price in the sale was £609, paid by The Hague Museum for an Enghien panel woven with birds, flowers and foliage, measuring 9 ft. 2 in. high by 11 ft. 2 in. wide. This panel, which is early seventeenth-century work, is illustrated and described in W. G. Thomson's well-known work "The History of Tapestry." A panel of Mortlake tapestry, 8 ft. 3 in. by 15 ft. 3 in., woven with subjects emblematic of the months of July, August and September, made £267 10s.; a pair of Lille panels bearing the Lille mark and signed by Jean Bouchez went for £236 5s.; another Lille panel woven with a scene from "Don Quixote" for £92 8s.; a panel of Flemish tapestry, signed by Simon Bouwens, of Antwerp, £102 18s.; and one of Brussels eighteenth-century work £110 5s.

The Eastern and other textiles also sold well. A panel of Brussa velvet, woven in red, blue and gold on a blue ground, 4 ft. 4 in. by 5 ft. 11 in., was bid up to £262 10s.; another panel, on a crimson ground, 5 ft. 7 in. by 4 ft. 2 in., made £126; and £96 12s. was given for a pair of Brussa velvet panels, 5 ft. 3 in. by 1 ft. 10 in.

Amongst the furniture the only items calling for mention are a set of four Louis XIV walnut armchairs covered in gros and petit-point needlework, which went very cheaply at £63; and a two-leaf screen mounted with panels of Brussa velvet woven with medallions on a red ground, 5 ft. high, for which £54 12s. was given.

A few prices worthy of record were made at Puttick & Simpson's rooms on January 13th, among which were £94 10s. for a set of six and one elbow Chinese Chippendale chairs; £33 12s. for a Chippendale mahogany elbow chair of Gothic type; £31 10s.



FOX HUNTING. 1806. 27½ in. by 35½ in. By J. Barenger
(Sold at Messrs. Sotheby's, February 16th)



MR. GEORGE MARRIOTT ("OLD MARRIOTT"). 1845
By J. Ferneley. (Signed and dated)
(Sold by Messrs. Sotheby's, February 16th)



PORTRAITS OF LADY AND GENTLEMAN RESTING
WHILE OUT HACKING. By G. Garrard, A.R.A.
(Signed)
(Sold at Messrs. Sotheby's, February 16th)

for a Chippendale cabinet of architectural design, 43½ in. wide; £31 10s. for a Chippendale mahogany pedestal writing table with ten drawers, 43 in. wide; and £26 5s. for a pair of Sheraton mahogany vase-shaped knife boxes inlaid with borders of satinwood ornament on square bases, 25 in. high.

PORCELAIN AND POTTERY

The first sales of pottery and porcelain held in 1933 were for the most part of small importance. A large collection of English porcelain of the eighteenth century, the property of a gentleman, appeared at Christie's on February 14th, but only a total of £1,264 was obtained for the 133 lots offered. This was very largely due to the fact that many of the pieces had been repaired, though the quality of the whole collection could only be considered of second rank. As a consequence prices ruled low throughout the sale, and many amateurs took the opportunity of adding examples of Worcester, Chelsea, Bow and other English factories to their collections at a very moderate expenditure.

The highest price in the sale was £78 15s. given for a Worcester dessert service of fifty-three pieces, painted with flower sprays on a white ground; while another service somewhat similar consisting of thirty-nine pieces, went very cheaply at £60 18s.

A Worcester tea service of forty pieces painted in the Japanese taste made no more than £52 10s.; and two other services, one of thirty pieces with the familiar dark blue ground, and the other of thirty-three pieces painted in the Japanese taste, went for £42 and £44 4s. respectively.

Of the single items, the chief was a Worcester oval centre dish and stand painted with flowers on blue scale pattern ground, 12 in. long, which made £30 9s.; while mention should also be made of six 7½-in. plates with a similar ground which fell to a bid of £29 8s.

Apart from these prices the majority of the lots made under £10 a piece; some of the items, notably a Bow figure of Una and the Lion, making no more than £1 11s. 6d.

One lot in Puttick & Simpson's sale on January 13th calls for notice. This consisted of "The Monkey Band," a set of ten old Derby figures of monkeys in flowered coats playing musical instruments, 3½ in. to 6½ in. high, eight of the pieces marked Derby under a crown, which made £65 2s.

At a sale held by Messrs. Knight, Frank & Rutley at their rooms in Hanover Square on February 3rd two Ming pottery vases made £80 17s.; a K'ang Hsi powder-blue vase went for £21, and £70 7s. was given for a pair of Chinese mutton-fat jade bowls and covers.

MUSICAL INSTRUMENTS

Excellent prices were realized at a sale of old violins, the property of the late Mr. J. W. Nicholson, held at Puttick & Simpson's on January 26th.

The outstanding lots were two instruments by the great maker Antonio Stradivari, which between them contributed £3,100 to the total. The chief violin was one bearing the label for 1725, and accompanied by Messrs. W. E. Hill & Sons' guarantee. This instrument, which realized £2,300, was formerly purchased by Senhor Carlos Rêlvas of Lisbon in Paris in 1873. It was destined for his son José, who retained it until 1915, when it was purchased by Messrs. Hill & Sons, who sold it to the late Mr. John Saunders. Mr. Saunders's widow later sold it to Mr. Nicholson. It is the only Stradivari violin known to have existed in Portugal.

The other violin, bearing the label for 1714, which made £800, was formerly the property of Miss B. Elphinstone, and was accompanied by the guarantees of Messrs. Hart & Son, and the late Mr. G. A. Chanot, from whom Miss Elphinstone purchased it.

According to Messrs. Hart's guarantee, though bearing the 1714 label, it was in their opinion made some few years earlier.

A violin by Giambattista Ruggeri, Cremona, about 1690, with Messrs. Hill's guarantee, made £210, and £78 was paid for a violoncello by Giovanni Grancino, Milan, 1716.

SILVER

Prices for old English silver, which have remained on such a consistently high level throughout the depression, were well maintained at the first two sales held in 1933.

The first of these, held at Sotheby's on February 9th, consisted almost entirely of silver of a domestic character, excellent prices being realized throughout the sale.

The highest price per oz. was realized for a Charles II large porringer and cover, London, 1684, which at 105s. an ounce totalled £179 10s. This piece would have realized a higher price but for the fact that the maker's mark on the body had been over stamped, probably by the retailer, who wished to place his own touch on the piece.

A Queen Anne cylindrical castor by Charles Adam, London, 1703, sold well, totalling £44 18s. at 86s. an ounce; the cover of an Elizabethan chalice, 1567, by the same maker, as a chalice at West Tested, Hants, made 76s. an ounce; and a Charles II chalice, 8 oz. 2 dwts. made £27 10s. at 68s. an ounce.



ELIZABETHAN SILVER GILT STANDING SALT AND COVER. 1565

(Sold at Messrs. Christie's, February 15th)

The marks on this piece, "I. C." stamped four times, and another mark, probably a castle with the letters "L. G." below, at present have not been identified, but it has been suggested that it is a variant of either Newcastle or Edinburgh.

Other prices worthy of record include 62s. an ounce for a set of three George I octagonal castors by Charles Adam, 1719, 20 oz. 5 dwts.; 55s. an ounce for a pair of George II sauce boats, London, 1736, 31 oz. 17 dwts.; 33s. an ounce for a pair of taper candlesticks by William Cafe, London, 1760, 13 oz.; 30s. an ounce for a honey-pot shaped as a bee-hive by Thomas Law, Sheffield, 1798, 5 oz. 8 dwts.; 41s. an ounce for a circular salver by Richard Morton, Sheffield, 1773, 6 oz. 12 dwts.; and 31s. an ounce for a set of four Sheffield oval salt cellars on claw and ball feet, 1774, 6 oz. 7 dwts.

ART IN THE SALEROOM

An item of unique interest also included in this sale was the emerald signet ring of Peter the Great. The square bezel has a fine emerald engraved with a full-length figure of the Czar taken in his early youth seated on a low chair holding an orb and sceptre inscribed in Russian round the four sides, "His Highness Peter Alexevitch, Grand Duke and Czar of all Russia." This ring, which was formerly in the Royal Academy of Science, and later in the Hermitage, realized the unexpectedly high price of £370.

The second sale, held at Christie's on February 15th, was notable for the inclusion of several pieces of high collectors' interest, and the total realized, £4,989, indicates the general high quality of the lots offered.

James I and Charles I wine cups have always been keenly sought for by collectors, and their steadily increasing scarcity has made them now only possible by those collectors possessed of extremely deep purses.

It was not, therefore, surprising when one of these little cups belonging to James I's reign reached the very high figure of 780s. an ounce, or a total of £165 15s.

A small English fifteenth-century mazer bowl, however, found a purchaser at £155; a George I plain table bell by Antony Nelme, 1717, went for £36; and £37 was given for a foreign coconut cup and cover, which the purchaser, however, had good reason to believe was English.

The Elizabethan standing salt which we illustrate, though arousing keen competition in the early stages of the bidding, failed to reach a higher figure than £680, at which price it was apparently bought in.

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Many of the lots made high per ounce prices, a plain William and Mary tumbler cup, Newcastle, 1698, 3 oz. 18 dwts., going for 260s. an ounce; a George I octagonal tea kettle stand and lamp, 1720, 81 oz. 14 dwts., making £351 at 86s. an ounce; a Charles II plain tankard and cover, 1683, 29 oz. 3 dwts., £123 17s. 9d. at 85s. an ounce; a plain George I castor, Exeter, 1714, 6 oz. 10 dwts., £26 at 80s. an ounce; a Queen Anne tankard and cover, 1704, 28 oz. 16 dwts., £100 16s. at 70s. an ounce; twelve three-pronged dessert forks, 1741 to 1754, £54 4s. at 80s. an ounce; and a small George I tumbler cup, 1719, 1 oz. 17 dwts., £13 8s. 3d. at 145s. an ounce.

At the end of the sale a Charles II toilet service consisting of five boxes, two bottles and a mirror, dated 1680, and weighing 111 oz. 16 dwts., was bid up to £290, but did not, it is believed, reach the

reserve. Only one bid, 40s. an ounce, was forthcoming for a George II Scottish tea service with the Edinburgh hall-mark for 1739, and at this price it failed to find a purchaser.

Space will only permit of a record of a few of the other prices made at this sale, but the following must be placed on record:

A George I plain octagonal tea caddy, Michael Boulton, 1716, 4 oz. 9 dwts., 50s. an ounce; a George I plain tazzar on circular foot, 1725, 6 oz. 15 dwts., 52s.; a Queen Anne plain chocolate pot, Gabriel Sleath, 1711, 26 oz. 5 dwts., 60s.; a pear-shaped muffineer, 1735, 2 oz. 8 dwts., 50s.; another 1727, with domed cover, 3 oz., 56s.; and a small cream pail, 1770, 2 oz. 10 dwts., 48s.

At Puttick & Simpson's rooms on January 26th, a George II plain pitcher cream jug by George Jones, 1737, made £12 at £5 an ounce, and £43 9s. 5d. was realized for a George I small plain cylindrical coffee pot by William Petley, 1727.

FOREIGN SALES

The Berlin auctioneers Messrs. Hermann Ball & Paul Graupe are selling early in March the collection of Baron Albert von Goldschmidt-Rothschild, while on the 14th they will sell a collection of seventy-seven old Dresden porcelain figures of birds by Johann Joachim Kändler. They have also for disposal during the month some fine French eighteenth-century furniture, Beauvais tapestry, ormolu candelabra, by Gouthière and French colour-prints from private collections.

A later sale will consist of a collection of paintings and art objects formed by a Frankfurt collector, including works by Gerard Dou and Gabriel Metsu, an important Kändler group, German silver, Renaissance tapestries, and French art objects of the eighteenth century.

Two Degas bronzes appear in a sale to be held at the American Art Association Galleries, New York. One "La Masseuse," 17½ in. high, shows a woman reclining on a couch as she is massaged by a sturdy matron; the other, "La Femme Qui Tient Son Pied" represents an example of the painter's preoccupation with balance. It shows a woman, her weight sustained on her left leg, her right leg bent up and back, while her body is bent forward from the waist. They both bear the signature of the artist and the seal of the founder, A. A. Hebrard.

In the same sale are several examples of contemporary American sculpture, four statues by Joseph Nollekens, and some good eighteenth-century English furniture.



THE BRISTOL, BATH AND LONDON COACH

(Sold at Messrs. Sotheby's, February 16th)

C. Cooper Henderson

THE APOLLO GUIDE TO FORTHCOMING EXHIBITIONS

LONDON

M. KNOEDLER & CO., 15, Old Bond Street, W. 1.
Loan Exhibition in aid of the War Service Legion (President, The Marchioness of Londonderry).
Portraits of Beautiful Women of the Nineteenth Century.
Feb. 9th to March 11th (10—6 daily).

ARTHUR TOOTH & SONS, LTD., 155, New Bond Street, W. 1.
(1) Paintings by P. TCHELITCHEW.
Feb. 23rd to March 18th.
(2) Paintings by RICHARD WYNDHAM.
March 23rd to April 13th.

THE LONDON ARTISTS' ASSOCIATION, 92, New Bond Street, W. 1.
(1) Paintings by RAYMOND COXON.
Feb. 8th to March 11th.
(2) Paintings by H. E. DU PLESSIS and WILLIAM COLDSTREAM.
March 15th to April 12th.

THE FRENCH GALLERY, 11, Berkeley Square, W. 1.
Paintings by C. BROOKE FARRAR.
During March.

THE REDFERN GALLERY, LTD., 27, Old Bond Street, W. 1.
Recent work by TOM NASH.
Oil paintings by BASIL JONZEN.
During March.

THE WOMEN'S INTERNATIONAL ART CLUB,
Thirty-second Annual Exhibition at the Suffolk Street Galleries, S.W. 1.
From Feb. 18th to March 11th.

WALKERS GALLERIES, LTD., 118, New Bond Street, W. 1.
(1) Watercolour and other drawings of India (1786-1794) by THOS. DANIELL, R.A. and WILLIAM DANIELL, R.A.
(2) Inlaid Natural Wood Pictures by LEONARD SMALL DURKIN.
To March 11th.
(3) Paintings and Drawings by EDITH M. GARNER ROI (Mrs. Lee-Hankey).
March 13th to 25th.

THREE FRENCH REIGNS LOAN EXHIBITION (Louis XIV, XV and XVI), at 25, Park Lane, W.
From Feb. 21st to April 5th. 11 a.m. to 7 p.m., Sundays included.

WERTHEIM GALLERY, 3-5, Burlington Gardens, W.
Paintings by ELIZABETH RIVERS.
H. RIPSZAM EXHIBITION.
March 15th to 28th.

ALEX. REID & LEFEVRE, LTD., 1A, King Street, St. James's, S.W. 1.
New paintings by ETHEL WALKER and portraits of celebrities by CICELY HAY.
From March 10th.

THE LEICESTER GALLERIES, Leicester Square.
(1) Paintings Around London by ALGERNON NEWTON.
March 2nd to 16th.
(2) Paintings by BILLIE WATERS.
March 2nd to 23rd.
(3) New Sculpture by JACOB EPSTEIN.
From March 22nd.

THE FINE ART SOCIETY, 148, New Bond Street, W. 1.
Flower Paintings by CARL HAMPEL.
March 1st to 18th.

J. LEGER & SON, 13, Old Bond Street, W. 1.
Recent Paintings by CHARLES GINNER.
To March 18th.

PARIS

GALERIE VIGNON, 17, Rue Vignon.
Paintings by LAHNER-MONTEIRE.
March 10th to 23rd.

PAUL ROSENBERG, 21, Rue de la Boétie.
"Les Nymphéas," by CLAUDE MONET.
Feb. 10th to March 15th.

GALERIE PIERRE COLLE, 29, Rue Cambacérès.
(1) Recent works by EUGENE BERMAN.
From Feb. 24th to March 10th.
(2) Paintings and Drawings by ADÉS.
From March 10th to 24th.

MILAN

GALLERIA SCOPINICH, Via St. Andrea 8.
Paintings by CARLO KOTÁSZ.

NEW YORK

THE DOWNTOWN GALLERY, 115, West 13th Street, New York.
Exhibition of Sculpture—Heads of Artists, by REUBEN NAKIAN, and Exhibition of Watercolours by STUART DAVIS.
Feb. 28th to March 17th.

M. KNOEDLER GALLERIES, 14, East 57 Street, New York.
"Horse Show," for the benefit of the Memorial Hospital.
March 6th to 18th.
Drawings and watercolours by PAUL T. FRANKL.
March 13th to 25th.